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# THE JOURNAL

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THE HUSBAND'S MESSAGE AND THE ACCOMPANYING RIDDLES OF THE EXETER BOOK.

IN his edition of the Exeter Codex (1842), Thorpe printed on pp. 470-475 four short pieces, the first three under the heading 'Riddles,' the fourth with the title 'A Fragment.' Ettmüller in his *Scopas and Boceras* (1850) reprinted the second and fourth, putting the former among his riddles and giving to Thorpe's 'Fragment' the title 'Vreccan þeodnes ærend to his bryde.' Grein in his *Bibliothek* (1857-8) reprinted the first and second with the other riddles, numbering them 31 and 61, but joined the third and fourth into one, to which he gave a title essentially the same as Ettmüller's, 'Botschaft des Gemahls an seine Frau.' Wülker and Assmann in their revision of Grein make no change, and his arrangement seems to have been accepted by all.

The purpose of the present paper is to suggest reasons for thinking that the second piece, like the third, is not a riddle but part of a poem which is continued in what follows in the MS., and that the copyist probably supposed that the same was the case with the first one also. The MS. here as in other places gives us no help and the arrangement of these four pieces of Thorpe must be based on a study of the subject matter.

The first piece (9 verses) is without doubt a riddle, as Thorpe supposed. This is shown not only by the character of the thought and by the form, but also by the circumstance, which seems to have escaped Thorpe's notice but was pointed out by Grein, that it is found also in the midst of the first series of riddles in the MS. (p. 412 of Thorpe's edition). The only solutions that I have seen are 'Regenwasser' (Dietrich) and 'Das Ährenfeld' (Trautmann), both of which, I feel sure, are incorrect. I cannot see how several of the statements about the object

to be guessed can properly be applied to either of these. Another solution will be offered later.

The following seventeen verses (Thorpe's second piece, Grein's Riddle 61), so far as I have been able to learn, have always been regarded as a riddle and are published as one without comment in the latest edition by Assmann. Two solutions have been offered, 'Die Rohrlöte' (Dietrich) and 'Der Runenstab' (Trautmann). But the riddle form is not distinct here as in the preceding piece, and though we have a number of descriptive statements of the kind found in riddles, we do not find the apparent contradictions that are meant to puzzle the hearer and are the essential characteristics of riddles of this form. In this respect the piece differs radically from the preceding one. Moreover, the statements in it do not suit the solutions offered, though Trautmann's answers to them in part. The object that speaks is plainly a *letter*, Old English 'beam,' i. e. a slip of wood on which a message has been carved. But what follows in the MS. is also the utterance of a letter, which is represented as delivering its errand as a living messenger might do; and when we read the whole as a single poem, we find a consecutiveness and unity so clear that it is matter for surprise that Grein did not notice it and include the second piece as well as the third in his 'Husband's Message.' The 'beam,' which takes the part of a messenger, first introduces itself, as any other might do. This is done in a description of its former life and growth as a tree and of the work of the hand and knife that shaped it to a letter, with a reflection on the marvelous fact that a dumb piece of wood should thus be enabled to speak and convey a message. This introduction contains seventeen verses and is the part published by Grein and Assmann as Riddle 61 (Thorpe's second piece). Then follows an assurance of the faithfulness of the banished writer of the letter, twelve verses (Thorpe's third piece), and after this the message proper, thirty-six verses, in which he prays his lady to join him in his new home beyond the sea. In

the five remaining verses the messenger repeats the assurance of the faithfulness of his lord to the pledge made long before and gives a proof of the genuineness of his mission in a secret cipher or pass-word, as I conjecture. Such at least may be the purpose of the inserted runes, which still wait for an explanation. The three topics of the message easily explain Thorpe's division into three parts, and the analysis here given makes the connection plain and gives reason for regarding the whole as a single poem.

A careful reading of the whole, moreover, raises some doubt of the appositeness of Grein's title.<sup>1</sup> There is not a single expression in it to show that the writer is a husband and it is more natural and more poetical to picture him as a wooer. We may imagine a situation like that of some of the mediæval romances (e. g. *King Horn*), in which a young knight, banished for presuming to fall in love with the daughter of his prince, gains fame and fortune in another land and sends back to his lady a message that assures her of his faithfulness and instructs her how to join him. The phrases 'nydegebæded,' 'forþsiðes georn,' 'wean oferwunnen' exactly suit such an enforced departure, and the title given to the lady, 'þeodnes dohtor,' is in keeping with such a situation. Equally suggestive of a romance is the tone of secrecy in 'swa hit beorna ma uncre wordcwidas ne mænden,' in 'ic onsundran þe secgan wille,' in the poetical way of fixing the date of departure by the first call of the cuckoo in the spring, and in the mysterious cipher at the end. I venture to suggest as a fitting title 'A Love-letter.'

But if Thorpe's second piece as well as the third be joined with what follows, how are we to explain the repetition of Riddle 31? The scribe of the Exeter Book probably did not take it from the same source as in the case of its previous insertion, for the variations of the text are too numerous, to say nothing of the improbability of a second copy made intentionally, or of the insertion of a

<sup>1</sup> Also of Ettmüller's, if by *bryde* he means 'wife.'

single riddle by itself. It seems likely that he copied here from a manuscript in which the riddle had been joined to the poem on the supposition that it belonged with it, and in its solution is found an explanation of this mistake of some former scribe. As said above, the solutions hitherto offered are entirely unsuited to certain statements in the riddle about the object to be guessed. A storm of rain might no doubt say of itself, 'I sport with the breeze,' 'I am the fellow of the storm,' but how could it add 'I am consumed by fire,' 'I am a burning coal'? Or in what sense is a field of grain 'ready to go on a journey' and how can it be supposed to say 'when I am lifted up, the proud bow before me'? The true solution, I think, is 'an beam,' in the various senses that the word carries in Old English, *tree, log, ship* and *cross*.<sup>1</sup> As both the riddle and the letter are represented as uttered by a 'beam,' it is probable that some one took the whole for a single composition and wrote it out as such. If then the scribe of the Exeter manuscript found it thus in some other manuscript than that of the riddles, it is not strange that he copied it here and thus unwittingly repeated the riddle.

The value of the theory here proposed can best be judged by reading the whole consecutively. Unfortunately such reading is seriously hindered by the condition of the manuscript, which in two places is to a great extent illegible. These places, however, are in the riddle and in the third and fourth pieces, not at the points of division, and therefore contain nothing that bears on the theory here propounded, that the second piece should be joined with what follows, and that the scribe supposed that the same was true of the first. They only prevent us from reading the whole in order and observing its unity. To enable one to do so, I add the text of the whole with a translation into modern English, filling the gaps by con-

<sup>1</sup> Probably also *harp* and *bowl*. See supplementary note.

jecture.<sup>1</sup> The defects in the riddle are supplied from the first copy in the MS., but I have kept the forms of the second even where the alternative reading seems preferable, because my purpose is to give the whole approximately in the form in which, as I assume, it stood in the manuscript from which the scribe of the Exeter Book took it. For other defective places I have made use of the conjectures of others when they seemed suitable, but have given special attention to the choice of words that fill the gaps according to the measurements of Schipper<sup>2</sup> and Wülker.<sup>3</sup> It is of course understood that a conjecture must not violate established metrical laws and must furnish a satisfactory sense. But where so much is lacking the number of possible variations is great and many of the suggestions offered may perhaps be replaced by better ones. Their purpose is so to connect the portions that have survived as to give continuous sense and to illustrate the thesis that we have in these three pieces a single poem.<sup>4</sup>

<sup>1</sup> Changes of the MS. reading are in *italics*; where the MS. shows no gap, the addition required by metre or sense is in *brackets*; gaps are filled by *italics in brackets*.

<sup>2</sup> In *Germania*, xix, 335 ff.

<sup>3</sup> In *Anglia*, ii, 381 ff.

<sup>4</sup> The translation is made chiefly with the purpose mentioned above, to show the connection of the three parts as published by Thorpe. No attempt at literal exactness is made, only absolute fidelity to the thought of each sentence.

## TEXT.

ic eom licbysig,      lace mid winde,  
w[unden mid wuldre,      we]dre gesomnad  
fus forðweges,      fyre gemylted,  
[bearu] blowende,      byrnende gled.  
5 ful oft mec gesiþas      sendað æfter hondū,  
þær mec weras 7 wif      wlonce gecyssað.  
þoñ ic mec onhæbbe      hi onhnigað to me,  
modge miltsum;      swa ic mongum sceal  
ycan upcyme      eadignesse.

ic wæs be sonde      sæwealle neah,  
æt merefaroþe      minum gewunade  
frumstaþole fæst;      fea ænig wæs  
monna cynnes      þæt minne þær  
5 on anæde      eard beheolde,  
ac mec uhtna gehwam      yð sio brune  
lagufæðme beleolc.      lyt ic wende  
þæt ic ær oþþe sið      æfre sceolde  
ofer meodu[drincende]      muðleas spreca,  
10 wordum wrixlan.      þæt is wundres dæl,  
on sefan searolic      þā þe swylc ne conn,  
hu mec seaxes ord      7 seo swiþre hond,  
eorles ingeþonc      7 ord somod,  
þingum geþydan      þæt ic wiþ þe sceolde

The bracketed words in vv. 2 and 4 of the riddle are taken from the other copy in the Exeter Book.

1. MS. lig bysig; all edd. lic bysig.

1. T. E. G.-sande. — T. sæ wealle. — 5. E. anede.

9. No gap in MS. The amendment is Grein's, adopted by Assmann.

12. MS. seaxeð, Thorpe's correction.

## TRANSLATION.

### The Riddle.

I am agile of body, I sport with the breeze; (*tree*)

I am clothed with beauty, a comrade of the storm :

(tree)

I am bound on a journey, consumed by fire; (*ship*,

tree)

A blooming grove, a burning gleed. (*tree, log*)

5 Full often comrades pass me from hand to hand.

(harp)

Where stately men and women kiss me. (*cup?*)

When I rise up, before me bow

The proud with reverence. Thus it is my part

To increase for many the growth of happiness.

(the cross)

The letter.

My home was on the beach near the sea-shore :

Beside the ocean's brim I dwelt, fast fixed

In my first abode. Few of mankind there were

That there beheld my home in the solitude,

5 But every morn the brown wave encircled me

With its watery embrace. Little weened I then

That I should ever, earlier or later,

Though mouthless, speak among the mead-drinkers

And utter words. A great marvel it is,

10 Strange in the mind that knoweth it not,

How the point of the knife and the right hand,

The thought of a man, and his blade therewith,

Shaped me with skill, that boldly I might

So deliver a message to thee

Verses 5 and 6 of the Riddle offer the only difficulty of interpretation. See the supplementary note. — 8. The meaning here given to 'seal' is not clearly recognized in the OE. lexicons, but it is very frequent.

1-6. The location of the tree from which the wood for the letter was taken suggests a particular kind of wood suitable for the purpose, perhaps willow or swamp cedar.

- 15 for unc anum twam ærendspræce  
 abeodan bealdlice, swa hit beorna ma  
 uncre wordcwidas widdor ne mænden.  
 nu ic onsundran þe secgan wille  
 [þæt of] treocyn[nes] ic tudre aweox.  
 20 in mec æld[a cræft] sceal ellor londes  
 settan [searostafas. þoñ] sealte strea[mas  
 oferfare ic on yphuse], ful oft ic on bates  
 [laguscipes locan land] gesohte,  
 þær mec mondrihten min [onsende,  
 25 o]ferheah hofu. eom nu her cumen.  
 on ceolþele, ⁊ nu cunnan scealt  
 hu þu ymb modlufan mines frean  
 on hyge hycge; ic gehatan dear  
 þæt þu þær tīrfæste treowe findest.  
 30 hwæt þec þoñ biddan het, se þisne beam agrof,  
 þæt þu, sinchroden, sylf gemunde  
 on gewitlocan wordbeotunga  
 þe git on ærdagum oft gespræcon,  
 þenden git moston on meoduburgum  
 35 eard weardigan, an lond bugan,  
 freondscipe fremman. hine fæhþo adraf  
 of sigeweode. heht nu sylfa þe  
 lustum læran þæt þu lagu drefde,  
 siþþan þu gehyrde on hliþes oran  
 40 galan geomorne geac on bearwe.

15. MS. twan, Thorpe's correction. 17. E. widor — G. mændon. 18-25. Grein's reconstruction of this passage is

Nu ic onsundran þe secgan ville  
 [ymb] treo-cynn. Ic tudre aweox  
 . . . . . eall ellor londes.  
 set[ te siðfat ofer] sealte strea[mas].  
 Ful oft ic on bates [bosme] sohte,  
 þær mec mondryhten min [onsende],  
 heah hofu; eom nu her cumen

The amendment to strea[mas] had been already made by Thorpe. Ettmüller simply reprints Thorpe's text. Wülker adopts Thorpe's correction to streamas and Grein's ymb, but leaves the rest unamended. The later examination of the MS. by Schipper and himself had shown that most of Grein's amendments were not suited to the space to be filled, and had moreover resulted in the finding of words and letters not given by Thorpe, on whose edition Grein had based his text. 38. MS. læram, Thorpe's correction.

- 15 In the presence of us two alone,  
That to other men our talk  
May not make it more widely known.  
Now to thee will I tell apart  
That I sprang from the stock of the tree-race.
- 20 In other lands the skill of man is wont  
To set on me cunning characters.  
Then in a vessel I traverse the salt waves;  
Oft in the prison of a ship have I visited lands,  
Where my lord has sent me,
- 25 And lofty castles. Now am I come hither  
In the keeled vessel, and now shalt thou know  
How thou mayest think in thy heart  
Of the love of my lord. I dare maintain  
That there thou wilt find true loyalty.
- 30 Lo! he that carved this stave bade me  
Pray thee, O jewel-decked, to remember  
In thy heart the word-pledges,  
Which in days of yore ye two oft spake,  
While in the mead-castles ye were permitted
- 35 To have a home, to dwell in the same land,  
To practice friendship. Force drove him  
Out of the land. Now hath he bidden me  
Earnestly to urge thee to sail the sea  
When thou hast heard on the brow of the hill
- 40 The mournful cuckoo call in the wood.

20. The use of 'seal' to give the force of a frequentative verb is by no means rare, though not recognized by the dictionaries.

35. I take 'an land' to be *one* land, the same country. — 36. To practise friendship, i. e. be lovers, as often.

- ne læt þu þec siþþan      siþes getwæfan  
 lade gelettan,      lifgendne monn.  
 ONgin mere secan,      mæwes eþel;  
 onsite sænacan      þæt þu suð heonan  
 45 ofer merelade      monnan findest,  
 þær se þeoden is      þin on wenum.  
 ne mæg him worulde      willa [gelimpan]  
 mara on gemyndum,      þæs þe he me sægde,  
 þoñ inc geunne      alwaldend god  
 50 [þæt git]ætsumne      siþþan moton  
 secgum 7 gesiþum      s[*inc ut agifan*,  
*n*ægledede beagas;      he genoh hafaf  
 fēdan go[*ldes*,      *feos* 7 *hringa*,  
 þa he mi]d elþeode      eþel healde,  
 55 fægre folda[*n*.      *fela him þær gehyrað*  
*hear*]ra hæleþa,      þeah þe her min wine[*dryhten*,  
*wræcca*] nyde gebæded,      nacan ut aþrong,  
 7 on yþa geong      [i*rn*an] sceolde,  
 faran on flotweg,      forðsiþes georn,  
 60 mengan merestreamas.      nu se mon hafafð  
 wean oferwunnen;      nis him wilna gad  
 ne meara ne maðma      ne meododreama,  
 ænges ofer eorþan      eorlgestreona,  
 þeodnes dohtor,      gif he þin beneah  
 65 ofer eald gebeot      incer twega.  
 gecyre ic ætsumne      S R geador  
 EA W 7 M      aþe benemnan,  
 þæt he þa wære      7 þa winetreowe  
 be him lifgendum      læstan wolde,  
 70 þe git on ærdagum      oft gespræconn

47. Two letters erased before worulde. Ettmüller and Wülker insert, on; Grein, to. — No gap after willa; Grein's addition. Ettmüller amends willa mara/beon on gemyndum. 50. Grein, [þæt git] ætsumne. 51. Grein, [sinc brytnian]. 52. Thorpe, ætlede; Ettmüller, æplede; Grein, Wülker, næglede. Grein, [feohgestreona] fættan go[ldes, Wülker, fættan goldes . . . . 54. Grein, [þeah he on] elþeode, Wülker, . . . . d elþeode. 55. Thorpe, Ettmüller, foldan; Grein, foldan, [him fela þegnað]; Wülker, folda. 56. Thorpe, Ettmüller, Wülker, . . . . ra, Grein, [wlanc]ra. Thorpe, Ettmüller, w . . . . ; Grein, w[inedryhten]; Wülker, wine. 58. Thorpe, on yþa gong sceolde . . . . ; Ettmüller, on yða gong ana sceolde; Grein, on yða begong [ana] sceolde; Wülker, on yþa geong sceolde. 67. All that have examined the MS. agree that it is impossible to decide whether the last rune is M or D. 70. All editors amend to gespræcon.

- Then let no living man keep thee  
 From the journey or hinder thy going.  
 Betake thee to the sea, the home of the mew ;  
 Seat thee in the boat, that southward from here  
 45 Beyond the road of the sea thou mayest find the man  
 Where waits thy prince in hope of thee.  
 No joy of the world can be greater for him  
 In his thoughts, as he hath told me,  
 Than that the all-ruling God should grant you  
 50 That ye together should hereafter  
 Give out treasure to men and comrades,  
 Golden rings. Enough he hath  
 Of beaten gold, of wealth and treasure,  
 Since among strangers he hath a home,  
 55 A fair abode: there obey him many  
 Noble warriors, though here my banished lord,  
 Driven by necessity, pushed out his boat  
 And on the path of the waves was forced to run,  
 To journey on the water-way, eager for escape,  
 60 To stir the waves. Now hath the man  
 Overcome his trouble; he hath no lack of pleasures,  
 Of steeds or of jewels, or of mead-joys,  
 Or of any treasure on earth,  
 O prince's daughter, if he have thee  
 65 In spite of the old threat against you both.  
     I put together S      R  
     EA    W    and    M(D?), to assure thee with an oath  
     That while he lives he will fulfil  
     The pledge and the love-troth  
 70 That in days of old ye often spake.

43, 44. The direction implies that the absent lover will have a ship ready there at the date set.

47. i. e. he can think of no greater joy. — 53. The meaning of *ſēdan* can only be guessed. Probably it is an error of the scribe; the translation is suggested by Grein's correction.

66, 67. It is impossible to find a satisfactory meaning in these two verses, until some clue to the meaning of the runes has been discovered. It will be noticed that they spell *SWEARM* or *SWEARD*, a Northumbrian form of *sweord*, "sword."

## SUPPLEMENTARY NOTE.

The solution offered in this paper for Riddle 31 suits every statement in it perfectly, except those of vv. 5 and 6, which are not so clear. For these I was at first inclined to the meaning *trumpet*, basing this explanation on the phrase 'mid beam' in the Northumbrian *Math.* xxiv. 31, where the WS. version has 'mid byman.' As the riddles were presumably composed in Northumbrian, the form 'beam' in this passage may be accepted as evidence that in that dialect the two words 'beam' and 'beme' were confused, at least to such an extent as to allow of their interchange in a punning riddle. But more careful examination of the matter has led me to suggest for v. 5 the meaning *harp* and for 6, *cup*. The former will be only a special use of 'beam' in the sense of 'gleo-beam,' and the statement that comrades pass the harp from hand to hand is illustrated by the well-known Cædmon story. The statement that this is done where men and women kiss the cup means no more than 'at the feast,' and is illustrated by the description of the feast in the *Beowulf*. The same expression, 'hwilum weras cyssað,' is used of a drinking-horn in Riddle 15.

Analogies for the use of 'beam' in the special sense of 'gleo-beam' are so plentiful that no one will probably object to this part of the interpretation, but no dictionary recognizes a meaning *cup* for either 'beam' or 'byme.' The *New. Engl. Dict.* says that *byme* is 'of doubtful origin,' but it is a derivative of 'beam,' the Teutonic stem-form being *baum-jōn*, and means a 'wooden instrument' of some kind or other. (Kluge, *Stammsbildungslehre*, 81.) In the sense of *trumpet* it was no doubt first used of a wooden trumpet, like the Alpine horn of to-day; the extension of meaning to trumpets in general is exactly parallel to that of *horn*. Kluge gives, moreover, several instances of derivatives in *-jōn* that have the same meaning as the primitive (*Stamm.* 83), and a natural result of this confusion of two words once distinct in application would be the use of the primitive in the sense of the derivative. Such

cases in English are the modern *irons* and *coppers*, and the OE. 'æsc' for *ship* and *spear*, or 'bōc' for *book*, as well as of 'beam' for various articles made of wood. It is not impossible that 'beam,' in addition to its use to denote a *ship*, *trumpet*, *letter*, etc. may also have meant *cup*, originally a wooden bowl, like Virgil's 'pocula fagina,' which as the expression 'necdum illis labra admovi' shows were meant for drinking, but had not yet been 'kissed.' All who are familiar with the various dictionaries of Old English and their deficiencies, will agree, I am sure, that the lack of a word or a meaning in them is not a conclusive proof of its non-existence.

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## THE SOURCE OF A GUY OF WARWICK CHAP-BOOK.

THE best known of the Chap-Books dealing with the story of Guy of Warwick is that entitled: *The Noble and Renowned History of Guy, Earl of Warwick, containing a Full and True Account of his many Famous and Valiant Actions*, etc. London, 1706. Printed by W. O. for E. B. and sold by A. Bettesworth at the Sign of the Red Lion on London Bridge. It is dedicated by G. L. to Mr. Zachariah Heyward.<sup>1</sup>

This book has been often reissued,<sup>2</sup> and is kept for sale even down to the present day in the stalls at Warwick. It has been reprinted also by the late Professor Morley in vol. IV of the *Carisbrooke Library*, London, 1889, pp. 331-408. Professor Morley does not say that he is reprinting a chap-book, but only remarks (p. 27): 'The next story in our collection is a comic specimen of popular heroics, a tall copy of the widely popular tale of 'Guy of Warwick.' Its writer towered above common men with eloquence raised high upon the stilts of blank verse that was printed like prose,' and adds, 'As a metrical romance *Guy of Warwick* is as old as the thirteenth century. . . . The earliest edition in English prose was printed by William Copland, who died before 1570.'

<sup>1</sup> See J. O. Halliwell, *Catalogue of Chap-Books*, London, 1849, p. 47, and W. C. Hazlitt, *Handbook to Eng. Lit.*, London, 1867, p. 247. A copy in the Harvard Library has the same dedication by G. L. and a title identical with that above except that it omits the date, is labelled 'eleventh edition,' and was 'printed by Stanley Crowder in Paternoster Row.' I shall assume that this copy correctly represents the first edition, and quote from it henceforth.

<sup>2</sup> The Harvard Library contains examples of two noteworthy reissues by John Merridew of Warwick. The first, printed by C. Whittingham at Chiswick in 1821, is a superb production on heavy paper with wide margins. The other, printed by Henry Merridew at Coventry in 1829, is a smaller volume, but shows the same desire to adapt a folk-book to aristocratic purchasers.

Professor Morley's facetious use of the expression 'a tall copy' refers of course to the lofty style of the Chap-Book.<sup>1</sup> It is to this remarkable peculiarity of style that attention is now invited. The Chap-Book begins in straightforward eighteenth century prose: 'I shall not trouble the Reader with a long Genealogy of the Descent of our Famous Guy of Warwick,' etc., but very soon (p. 12) lapses into an odd sort of blank verse printed as prose: 'For she had most directly Venus's hair, the same high Forehead and attractive eyes,' etc., and this sort of verse continues, though interrupted by occasional stretches of prose, to the very end of the book.

The source of this peculiar blank verse, though not hard to trace, has not hitherto been recognized. It is to be found in one of the very popular books of the seventeenth century, Samuel Rowlands' *Famous History of Guy Earle of Warwick*, which was printed no less than nine times between 1600 and 1700. This is a poem in twelve cantos, in iambic pentameter, arranged in couplets regularly alternating with quatrains, and has been reprinted for the Hunterian Club, *Rowlands' Works*, Vol. III, 1877, 86 pp.<sup>2</sup> It is from this poem by Rowlands that almost the

<sup>1</sup> This expression has led a recent writer to suppose that Morley meant by the words quoted above, that he was reprinting from a 'tall copy' containing the identical version used by Copland. (Morley's slip in saying that Copland's version was prose helped to this error.) See an article by W. P. Reeves in *Modern Language Notes* for Nov., 1896 (vol. XI, columns 404-408), entitled *The So-called Prose Version of Guy of Warwick*. Dr. Reeves found that the 'romance as edited by Professor Morley' contained 'blank verse,' and, surprised that blank verse should have been written 'in the time of Copland,' wrote to the British Museum and the Bodleian as to the whereabouts of the 'tall copy.' He was unintentionally misled by the authorities consulted, who, leaving him in ignorance of the chap-books (one of which Morley really followed), told him that no such prose version as he inquired about existed. Dr. Reeves, naturally perplexed by the conflict of evidence, was not quite satisfied of Morley's good faith.

<sup>2</sup> This reprint is erroneously dated on the cover '1607.' It is really from the edition of 1682. The error was caused by a false title-page bearing the date 1607 (see Vol. I of the same reprint, *Bibliographical Index*, pp. 44-46), but there is no reason whatever for doubting that it correctly represents the first edition [1608?] and I shall quote from it henceforth.

whole of the Chap-Book was derived. The beginning of the story is rather different in the two books. The poem is more direct, for, after merely alluding to Guy's glorious deeds and fame, it proceeds to speak of his love for Phaelice. The Chap-Book, on the other hand, has something of an introduction, mentioning the name of Guy's father 'Guyraldus Cassibilanus,' who, it tells us, migrated from Mercia to Warwick, where his famous son was born in the sixth year of Edgar the Great. Soon, however, it comes to the love of Guy for Phaelice. From this point I print the two stories side by side (Phaelice is under discussion in each case):

## SAMUEL ROWLANDS.

## Canto I.

(Page 8.)

Twixt her and Vulcan's wife no odds  
were known,  
But Venus had a Mole and she had  
none.  
For most directly she had Venus hair,  
The same high fore-head and attractive  
eye :  
Her cheeks of Roses mixt with Lillies  
fair ;  
The very lips of perfect Coral-dye :  
Ivory teeth, a dainty rising chin,  
A soft touch, pleasing, smooth, and  
silken skin.  
With all perfections made a peerless  
Creature.  
From head to foot, she had them  
every one :  
Mirrour she was of Comeliness and  
feature.  
An English Phaenix, supreme fair  
alone :  
Whom gazing peoples censures thus  
would grace,  
Beauty lives no where but in Phaelice  
face ;  
In Phaelice face (this object of Guy's  
sight)

## THE CHAP-BOOK.

## Chapter I.

(Page 12.)

All the odds between Venus and  
she [*sic*] was, that Venus had a Mole  
and she had none: For she had most  
directly Venus's Hair, the same high  
Forehead and attractive eyes: The  
Roses and the Lillies in her Cheeks  
were mix'd with that Equality, that  
none could Say which of them had  
the Ascendant, her Lips were of a  
perfect Coral dye, nor could the  
Ivory match her Teeth for Whiteness.  
She was indeed from Head to Foot  
the Mirrour of all Comeliness, an  
English Phaenix, the only supreme  
Fair; of whom it was the general  
Opinion, Beauty could no where but  
in Phaelice's Face be found in its  
Perfection, but these Perfections were  
so many Daggers sticking poor Guy  
to the Heart; for he imagined these

## SAMUEL ROWLANDS.

Where looks of love, and glances of  
disdain,  
From thence sometimes his eyes  
attract delight,  
From thence anon his heart depriveth  
pain.  
One while sweet smiles do give en-  
couragement,  
Another time stern looks work dis-  
content.  
Thus on Love's Seas, tost by the  
storms of terrour,  
'Twixt present calm and sudden furi-  
ous blast,  
Resolving love, yet finding love in  
error.  
In freedom chain'd, in liberty bound  
fast:  
He sighs that fortune doth so strange-  
ly deal,  
To give a wound that Beauty will not  
heal;  
That Beauty will not heal (quoth he)  
fond Man.  
Thou wrongst thyself, and thy fair  
Goddess too;  
By looks to know a woman's heart  
who can?  
And look on her is only all I do:  
I'll take another course more reso-  
lute.  
To speak, to write my honest mean-  
ing suit.  
But if I should be so, what hope  
have I  
That she will hear my words, or read  
my lines  
She is Earl Roband's heir, and born  
too high  
To condescend unto my poor designs:  
Though I a Gentleman by birth am  
known,  
Earldoms I want, and Lordships I  
have none:  
O! women are ambitious out of  
measure,

## THE CHAP-BOOK.

charming Looks of hers did unto  
him dart nothing but Disdain; and  
that which his Eyes look'd on with  
Delight, did nothing else but fill his  
Heart with Pain. One while her  
Smiles gave him Encouragement;  
another Time the Sternness of her  
Looks toss'd him upon the Billows  
of Despair. He would often sigh at  
the Capriciousness of Fortune, that  
she should deal so very strangely by  
him, to give a Wound that Beauty  
would not heal. Then, recollecting  
himself, he'd say, Fond Man, why  
will not Beauty heal thy Wound?  
Thou wrongst thyself and thy fair  
Goddess too, for who can know a  
Woman's Heart by her Looks? And  
looking on her is all that thou hast  
done. Well, now I'll take a Course  
shall be more resolute: I'll speak, or  
let her know my Mind by Writing.  
But if I should, can I have any Hopes  
that she should hear my Words or  
read my Lines? She is Earl Roband's  
Heir and born too high to listen to  
such poor Designs as mine. For,  
tho' I am a Gentleman by Birth, yet  
I have no Earldoms nor Lordships  
neither; and Women are exceeding  
Ambitions (*sic*), and Mounting up

## SAMUEL ROWLANDS.

They mount aloft upon the wings of  
pride ;  
And often match more for this worldly  
Treasure  
Than any loving cause on earth be-  
side ;

[And so on to the end of the Canto.]

(Page 12.)

And with this answer she departed  
thence,  
Leaving poor Guy more vexed than  
before :  
For now in deep despair of recom-  
pence  
He never doth expect Love's comfort  
more :  
But unto sorrow sighs and tears  
doth give,  
Wishing each day the last he had to  
live.

(End of Canto I.)

## THE CHAP-BOOK.

upon the Wings of Pride, do oftner  
match themselves for worldly Treas-  
ure, than for that sacred Love that is  
far more precious.

[And so on to the end of the chapter.]

(Page 18.)

And with this Answer she departed  
from him, leaving poor Guy more  
troubled now than ever: for now,  
grown almost hopeless in his Love,  
he never does expect its Comforts  
more. But all his Time he does to  
Sorrow give, Wishing each Day the  
last that he may live.

(End of Chapter I.)

Doubtless it is unnecessary to continue the printing in parallel columns any further.<sup>1</sup> It is evident that the Chap-Book was manufactured out of the poem by somebody who was anxious to exclude every trace of rhyme, but who did not at all object to the presence of metre. He was even content to follow in his chapters the canto-divisions of Rowlands' poem. I will now summarize the Chap-Book briefly by chapters, pointing out the corresponding cantos in Rowlands [R]; and italicizing that which is peculiar to the Chap-Book: 1. Guy loves Phaelice, daughter of Earl Roband [R. I]. 2. Phaelice, warned by a dream, returns Guy's love [R. II]. 3. *By fighting three champions Guy delivers Lady Dorinda.* 4. *Sea-fight with Philbertus.* 5. As prize for winning a tourna-

<sup>1</sup> Whoever wishes to follow out the proof should compare the following pages: R. 13-18 with C. B. 20-26, R. 22-23 with C. B. 41-43, R. 25-26 with C. B. 46-49, R. 29-33 with C. B. 54-60, R. 41-43 with C. B. 80-83, etc., etc.

ment Guy is offered the hand of Blanch, daughter of the emperor of Almain [R. III]. 6. Phaelice refuses as yet to marry Guy. *He slays the Dun Cow on the heath, thence called Dunsmore Heath* [R. IV. But the Dun Cow episode is lacking in R]. 7. Guy falls into Otton's ambush [R. V]. 8. Guy slays *Colbron* and *Eskeldart* at Byzantium [R. VI. 'Colbrond'].<sup>1</sup> 9. Guy slays a dragon that was fighting a lion. The lion follows him like a dog. Guy slays Terry [R. VII]. 10. Guy slays Otton and the Boar<sup>2</sup> [R. VIII. But the Boar is in IX<sup>3</sup>]. 11. Guy slays the dragon of Northumberland. The fight is portrayed on the arras at Warwick Castle [R. IX]. 12. Guy weds Phaelice, goes to the East, and kills *Amarat* [R. X. 'Amarant']. 13. Phaelice's constancy [R. XI]. 14. Returning, Guy slays *Colbron*, the Danish champion, at Hide Mead<sup>4</sup> and dies a hermit [R. XII. 'Colbrond'].

This summary, I trust, makes it clear that the Chap-Book reproduces Rowlands' poem entire, with three additions: the champion story, the sea-fight (chaps. 3 and 4) and the

<sup>1</sup> In the Auchinleck MS. (ed. Zupitza, *E. E. T. S.*, London, 1883) the names of the Saracens slain in the East are 'Costdram' and 'Esclandar' (vv. 2905, 2975). In the 15th Century MS. of *Guy of Warwick* (ed. Zupitza, *E. E. T. S.*, London, 1875) those heroes are called 'Coldran' and 'Astartart' (vv. 2819, 2873). This form 'Coldran' lends itself to confusion with that of the famous Danish champion, and thus we have in the books before us the strange phenomenon of Colbrond's being killed *twice*, once, as here, in the East, and later in England.

<sup>2</sup> In the Auchinleck MS. (vv. 6715-6996) and the 15th century MS. (vv. 6416-6688) the Boar was the object of one of those strange hunts that so often in the romances lead the hero to a castle of adventure. In the books before us the Boar has been assimilated to the dragons, etc. and has become only a stock monster to be destroyed.

<sup>3</sup> I.e. the division between chapters 10 and 11 does not correspond to that between Cantos VIII and IX.

<sup>4</sup> The mention of Hide-Mead indicates that Rowlands must have had among his sources Lydgate's *Guy* (written about 1442); for the early Romance does not give a name to the battle-field, and other later authorities, as Henry Knighton (1395), say the duel was fought at Chilcomb. Rowlands tells us expressly that he had read the Romance: 'I have red over (while youth's glass did run) Sir Lancelot of the Lake, the Knight of the Sun, Sir Triamour, Sir Bevis and Sir Guy.' (*Rowlands' Works* reprinted for the Hunterian Club, 1874, Vol. II, *The Melancholie Knight*, p. 8.)

Dun Cow episode (end of chap 6).<sup>1</sup> The episodes in chapters 3 and 4 are of common enough occurrence in popular story, and their introduction need surprise no one. The tale of the Dun Cow is a different matter. I will quote it in outline, partly for the sake of illustrating the fact that, when the Chap-Book is not borrowing from Rowlands, its style is, as we should expect, that of ordinary prose (p. 50): [Guy heard of] 'an exceeding great and monstrous Cow, lurking within the Woods not many miles from Warwick, making most dreadful Devastations, destroying Man and Beast, and putting all their keepers unto Flight, being so mighty strong, that it was thought not possible to destroy it; and some affirm, that she was at least four Yards in Height and six in Length, and had a Head proportionable, with two sharp Horns growing direct, with Eyes resembling Lightning for their Fierceness: . . . the King . . . offer'd Knighthood to any one that would undertake to destroy it. . . . Guy . . . rid incognito to the Place where this Monster used to lodge, which was in a great Thicket of Trees . . . near a Pool of standing Water; finding as he rid along, the Cottages and Houses everywhere thereabouts deserted, and the Carcases of Men and Beast lie scatter'd round about; Being come a [*sic*] last within a Bow-shot of the Place, the Monster espy'd him, and thrusting her Head thro' the thicket, her dreadful Eyes were enough to fill any Heart with Terror, but that of the courageous Guy, who . . . gave her a desperate Wound under the Ear, the only Place she could be wounded in so sensibly; whereat she roar'd . . . And by this Guy perceiving she

<sup>1</sup> It would be interesting to compare, did space permit, the poem and the Chap-Book more at length. Some attempt was made to adapt the poem of 1608 to the changed conditions of a century later. For example Rowlands' remark concerning the battle at Winchester (p. 75):

'Hell's picklock powder was unknown to men;  
The Devil had not taught such murdering smoak;  
A Soldier's honour was in manly stroke,'

is altered in the Chap-Book to (p. 129): 'The Monk's Invention was not then found out, of murdering Men by Wholesale with their Gunpowder.'

was mortal, followed that Stroke, with others no less forcible, by which at last she fell upon the Ground' [The King gave Guy knighthood and caused] 'one of the Ribs of the said Monster to be hanged up in Warwick Castle.'

So far as is known, this is the first written account of Guy's victory over the Dun Cow, but the story must have existed in popular tradition long before it was here printed in 1706. The earliest reference to it hitherto pointed out is in the pseudo-ballad *Guy and Phillis*,<sup>1</sup> which probably goes back to 1591-2. I have, however, recently hit upon evidence that takes the tradition back a hundred years earlier. In *The Rows Roll*, written before 1491, there is represented under the figure of George Duke of Clarence,<sup>2</sup> and under the figures of several of his successors of the house of Warwick, a horned animal that is plainly the Dun Cow of Warwick.<sup>3</sup> Already in Rows' time the story must have had nearly all the features it

<sup>1</sup> *Percy's Folio MS.*, ed. Hales and Furnivall, London, 1867, II, 201.

<sup>2</sup> No. 59 in *The Rows Roll*, W. Pickering, London, 1845. [Really published by H. G. Bohn, 1859.]

<sup>3</sup> It was so described by Robert Glover, Somerset Herald in the time of Elizabeth (l. c. foot note). Later references to the Dun Cow may be found by the diligent reader, e. g. Gabriel Harvey in *Pierce's Supererogation*, 1593 (*Works*, ed. Grosart, London, 1884, II, 223). Marston in *Antonio and Mellida*, 1602 (*Works*, ed. Bullen, I, 72). 'What in the name of heaven? A dun cow? Sh'ad ne'er a kettle on her head.' [Dilke in his note to this passage conjectures that the dun cow with a kettle on her head was in the days of Marston a well known sign.] *St. George for England*, 1612 (*Roxburghe Ballads* ed. Ebsworth, Hertford, 1886-9, VI, 781). Bishop Corbet in *Iter Boreale*, written before 1635 (Dryden's *Miscellany*, London, 1716, VI, 378). Thomas Killegrew in *The Parson's Wedding*, published 1664 but probably written before 1642 (*Ancient British Drama*, London, 1810, III, 373). [A character says] 'Peace, let me alone, I'll make him jostle like the Miller's mare, and stand like the dun cow, till thou mayst milk him.' Butler in *Hudibras*, Pt. I, Canto 2, 1663 (Aldine edition, London, 1893, I, 47). Addison in *The Tatler*, no. 148, 1709-10 (ed. Aitken, London, 1899, III, 179). 'I need not go up so high as the history of Guy Earl of Warwick, who is well known to have eaten up a dun cow of his own killing.' Cf. William King, *The Art of Cookery*, 1708 (*Works*, Edinburgh, 1781, I, 104, vv. 509-512). C. S. Burne, *Shropshire Folk-Lore*, London, 1883-6, pp. 39-43. *Folk-Lore Journal*, 1889, VII, 60. For most of these references as well as for much other generous assistance I am indebted to Professor George Lyman Kittredge.

has in the Chap-Book. It could not well be simpler : a cow so fierce and strong as to be a terror to a neighborhood, is at last slain by the hero. The persistence of this unwritten story for over two centuries without essential change is a noteworthy example of the stability of oral tradition.

In conclusion, I wish to take advantage of this opportunity, while dealing with questions concerning Guy of Warwick, to offer an explanation for the name of the Danish champion, Guy's famous antagonist, which has hitherto remained something of a mystery. I venture to suggest that Colbrand is a Celtic name, slightly modified on the analogy of Scandinavian names in *-brand*. In the form Collbran it is established in Irish by the *Imram Brain maic Febail*,<sup>1</sup> a story that exists in several MSS., one as old as 1100. The narrative tells how Nechtan the son of Collbran leaped out of the boat, when Bran and his comrades returned from their marvellous voyage, and, as soon as he touched the earth of Ireland, fell into a heap of ashes as though he had been dead many hundred years. The name Collbran appears not only in the prose but in the verses that the companions of Bran sing, and must surely be the traditional name of an Irish legendary hero. Since the forces that opposed Athelstan at Brunanburh were composed in part of Scandinavians and in part of Celts, including many Irishmen, it is entirely natural for one of their champions to have been called Collbran,<sup>2</sup> and this may well have been the name of Guy's adver-

<sup>1</sup> Kuno Meyer and Alfred Nutt, *The Voyage of Bran*, London, 1895-97, I, 32. According to Meyer (I, xvi) this 'was originally written down in the seventh century.'

<sup>2</sup> The name Colbrand had made its way into England by the time of Edward the Confessor. Cf. Henry Ellis, *General Introduction to the Domesday Book*, London, 1833, II, 70. J. M. Kemble, *Codex diplom. Aevi Saxonici*, London, 1839-48, IV, 264. George Stephens, *Blandinger* Copenhagen, 1881-87, I, 62. The name occurs at Oxford in 1443 (*Munimenta Academica Oxon*, Rolls Series, London, 1868, II, 533). According to W. Bottrell, *Stories and Folk-Lore of West Cornwall*, Third Series, Penzance, 1880, p. 196, 'Collebrand' is an old Cornish word meaning a 'defective and smutty ear of corn.'

sary in the original story. Ward<sup>1</sup> has already made it probable that Guy represents the Norman pronunciation of the Anglo-Saxon *Wig*, a name very likely to have been borne by the English champion,<sup>2</sup> especially as Guy's hereditary lordship<sup>3</sup> Wallingford was held by *Wigod* in the time of Edward the Confessor. Thus we have both names satisfactorily accounted for on the hypothesis of popular tradition. Indeed the appearance of Collbran as a Celtic name seems to make the theory of a kernel of genuine popular tradition at the center of the Guy romance almost impregnable. It can hardly be maintained that a fabricator working in the interest of the Beauchamp family—the only alternative hypothesis—would have had the shrewdness to provide names for his pretended champions that so curiously fit historical requirements.<sup>3</sup>

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<sup>1</sup> H. L. D. Ward, *Cat. of Romances in the Brit. Mus.*, London, 1883, I, 474, following a suggestion by R. Price.

<sup>2</sup> For examples of this name cf. Searle, *Onomasticon Anglo-Saxonicum*, Cambridge, 1897.

<sup>3</sup> Since this article was written a copy of the earlier chap-book, *The Renowned History of Guy Earl of Warwick. Printed by Charles Bates at the Sun and Bible in Guilt Spur St.*, has been received by the Harvard Library. It is a reissue (between 1685 and 1690) of the John Shirley, or Shurley, Chap-book, which was first printed in 1681 (cf. Hazlitt, *Collections and Notes*, I, 386). Here is to be found the source of such parts of the Chap-book of 1706 as are not taken from Rowlands' poem; for example the story of the Dun Cow occurs, on page 29, in almost the same words as in the later volume.

## A STUDY OF COWLEY'S DAVIDEIS. II.

## METRE OF THE DAVIDEIS.

## THE HEMISTICH.

IN note 14 to Book I of the  *Davideis* , Cowley attempts to justify his use of the broken line by reference to Virgil: 'Though none of the English poets, nor indeed of the ancient Latin, have imitated Virgil in leaving sometimes half verses (where the Sense seems to invite a man to that Liberty) yet his authority alone is sufficient, especially in a thing that looks so naturally and gracefully, and I am far from their Opinion, who think that Virgil himself intended to have filled up those broken Hemistiches: There are some places in him which I dare almost swear have been made up since his death by the putid Officiousness of some Grammarians.' Then follow quotations from Virgil and Ovid to establish this point. Cowley seems to have imagined that he was introducing a new feature into English poetry, yet Francis Quarles, only a few years before, had made frequent use of the hemistich, and it appears also in Peele's  *King David and Fair Bethsabe* , ed. Boyce, London, 1828, I, 279.

In the  *Davideis* , the following examples appear:—

5-stressed line—

O my ill-changed condition! O my Fate! I, 141.

4-stressed line—

Such is the sea, and such was Saul. II, 19.

3-stressed lines—

Did I lose heaven for this? I, 142. One hour will do your work.

I, 584. By the Great Name 'tis true. II, 380.

'twill be a smaller gift. III, 895. It did so, and did wonders. IV,

55. Yet such, Sir, was his case. IV, 1047.

2-stressed line—

And both for God. IV, 676.<sup>1</sup>

<sup>1</sup> Schipper,  *Altengl. Metrik* , II, 210, in treating Cowley's use of the broken line, makes a curious slip in quoting examples of Cowley's metre from Mrs. A. Behn's and Nahum Tate's translations of the  *Book of Plants* .

Cowley's use of the hemistich is often artistic and effective. For instance, Satan, expressing his rage at David's success, suddenly breaks off with,

O my ill-changed condition ! O my Fate !  
Did I lose heav'n for this? I, 141.

And again the speech of Michel to the pursuers of David is suddenly broken by her tearful utterance,

One hour will do your work.

Cowley evidently felt the limitations of the rime, and, lacking skill in varying the position of the caesura, tried to gain the same end by a rhetorical device.

Dryden makes frequent and skillful use of the hemistich, yet, in his *Discourse of Epic Poetry* (1697), he objects to Cowley's view of the broken line in Virgil, and inclines to the contrary opinion, namely that the Latin poet intended eventually to fill in the half verses (Malone, III, 585 ff.): 'But there is another thing in which I have presumed to deviate from him and Spenser. They both make hemisticks, or half verses, breaking off in the middle of a line. I confess there are not many such in the Faery Queen; and even those might be occasioned by his unhappy choice of so long a stanza. Mr. Cowley had found out that no kind of staff is proper for an heroic poem, as being all too lyrical; yet though he wrote in couplets, where rhyme is freer from constraint, he frequently affects half verses, of which we find not one in Homer, and I think not in any of the Greek poets or the Latin, excepting only Virgil, and there is no question but that he thought he had Virgil's authority for that license. But I am confident our poet never meant to leave him or any other such a precedent. . . . On these considerations, I have shunned hemisticks, not being willing to imitate Virgil to a fault; like Alexander's courtiers, who affected to hold their necks awry, because he could not help it.' Evidently this applied only to his translation of Virgil, in which he felt that the broken lines did not properly belong, and that thus, in his capacity as translator, he had no right to

introduce them; in his dramas, on the contrary, the hemistich is common.

As to the significance of the broken lines in Virgil, scholars to-day are divided in opinion, some holding to Cowley's view and some to Dryden's. Dryden, however, was totally wrong in his conception of Spenser's use of the hemistich in his *Faerie Queene*. There are but two examples to be found: in Book II, canto VIII, l. 500, and in Book III, canto VI, l. 405, in both of which the stanza is clearly defective. In *Colin Clout's Come Home Again*, l. 695, is an odd line, where, however, the corresponding line has evidently been lost. The only undoubted example in Spenser appears in the *Shepherd's Calendar*, February, l. 238, where Cuddy interrupts Thenot's long speech.

Denham, in his translation of the *Aeneid* (written in 1636, published about twenty years later), had used the hemistich, but as it occurs only in lines corresponding to the Latin, and as it appears in none of his other poems, he doubtless did what Dryden avoided, 'imitated Virgil to a fault.' In Waller, not a single example appears. Early in the next century, Garth, in his translation of the *Metamorphoses*, still held to Cowley's view of the broken lines in the *Aeneid*; Pope inclined to Dryden's opinion and excluded them from his verse.

The hemistich, however, founded thus by Cowley upon a doubtful conception of Virgil's metre, and established by Dryden through an erroneous idea of Spenser's verse, became a recognized license in English poetry, persisting even to our own day. Keats introduces into his heroic couplets short lines of two and three stresses, which, however, always rime, for example in his *Callidore* (see Schipper, *Altengl. Metrik*, II, 220).

#### THE TRIPLET.

In the *Davideis*, there is no example of the triplet, but in the *Anacreontics*, written at about the same time, appear a considerable number as follows:

\*

I *Love*, ll. 1-3 Kings: things: strings; ll. 12-14 lyre: inspire: desire; ll. 15-17 Kings: things: strings. III *Beauty*, ll. 21-23 express: undress: nakedness. IV *The Duel*, ll. 3-5 enemy: I: defy; ll. 22-24 maintain: vain: remain. V *Age*, ll. 9-11 take: make; stake. IX *The Epicure*, ll. 25-27 crave: have: grave.

Here the lines are tetrameters, and the verse is very free. In his heroic couplets the following examples were noted:

*Of Liberty*, Grosart, II, 314, ll. 7-9 stay: away: play. *Of Agriculture*, Grosart, II, 324, *Country Mouse*, ll. 15-17 wheat: meat: eat. *Of Myself*, Grosart, II, 341, Martial L, 10, Ep. 47, ll. 3-5 all: call: small. *Prologue to Cutter*, ll. 17-19 by: cry: why. *Epilogue to Cutter*, ll. 11-13 Cavalier: here: were. *Discourse concerning the Government of Oliver Cromwell*, Grosart, II, 307, ll. 23-25 shew: do: slew; ll. 44-46 throne: grown: one.

Cowley occasionally introduces two couplets together, with the same rime. Of these there are three examples in the *Anacreontics*; II *Drinking*, ll. 16-20 high: why: I: why: VII, *Gold*, ll. 17-21 hate: debate: separate: create. IX *The Swallow*, ll. 15-19 pray: away: away: to-day. In the *Davideis* there are two examples: sell: well: Israel: foretell I, 917; dare: there: care: prayer IV, 737. Also in the *Essays*, *Country Mouse*, Grosart, II, 324, ll. 50-54 repel: cell: tell: fell.

These cases seem, however, due to carelessness rather than to design. Thus in all Cowley's poetry there are only fifteen examples of the triplet; in his heroic couplets, only seven. Evidently, therefore, Cowley regarded the triplet as a metrical license. See also Mead's statement<sup>1</sup>: 'Of Pope's predecessors, Cowley and Dryden show most partiality for the triplet' (p. 43). Cowley and Dryden, however, are not to be classed together in their use of the triplet, for in 4000 lines of Dryden (*Absalom and Achitophel*, *Religio Laici*, *Hind and Panther* 1-111) appear 200 triplets (Mead).

<sup>1</sup> W. E. Mead. *The Versification of Pope in its Relation to the Seventeenth Century*, Leipzig, 1889.

Of the other poets of this period, Milton never uses the triplet. Waller has only three examples. Denham's *Cooper's Hill* contains none, but there are six in his *Destruction of Troy* (Mead).

Dryden, *Discourse of Epic Poetry*, was the first that attempted to explain the rhetorical and metrical value of triplets, namely, that they 'bound the sense.' According to Dr. Johnson, though 'Dryden did not introduce the triplet, he established it. Dryden seems not to have traced it higher than to Chapman's Homer; but it is to be found in Phaer's Virgil (1558) written in the reign of Mary, and in Hall's *Satires*, published five years before the death of Elizabeth.'

The triplet thus established by Dryden became very popular and was affected by all the poets from Cowley to Wordsworth.

Schipper in his discussion of the triplet, *Altenglische Metrik*, II, 207, has overlooked these examples in Phaer's Virgil spoken of by Dr. Johnson. The earliest instances cited by Schipper are from Joseph Hall's *Satires*, written in heroic couplets, in which there are only four triplets. Book IV, satires 1, 4, 6. Book V, satire 3.

See also H. M. Regel. *Über George Chapman's Homer-übersetzung*, *Englische Studien*, IV, 336. In the *Iliad* Regel finds 36 examples of the triplet; in the *Odyssey* 121. Regel also refers to Phaer's Virgil, in which he says the triplet is not uncommon, (between 175 and 200 examples). 'Im heroischen couplet,' continues Regel, 'finden sie sich beinahe von anfang an fast bei allen dichtern, die in diesem metrum geschrieben haben. Sie sind überhaupt bei den langzeilen seltener als bei den fünffüssigen jamben.' He gives, however, no examples in support of his statement, and indeed the facts do not seem to bear it out, certainly for the early period of the language. No one seems to have pointed out the fact that triplets appear in Middle English verse. Here they are rare in the short line, but more common in the long line. In the short line in *Seven Sages* (Percy Society, vol. 16, l. 337) is one example, *Caton* :

*mone : to-don.* In Weber's text (*Metrical Romance*, vol. 3, l. 915), one example, *falle : withalle : falle.* In *Vox and Wulf* (Mätzner *Alteng. Sprachproben*, I, 136, l. 293), one example, *iwisse : blisse : forgiveness.* But in the long line instances are frequent. In Horstmann's *Early South English Legendary* (E. E. T. S., vol. 87), written in the long line, septenaries and alexandrines, examples of triplets are numerous. The long line indeed is just where we should expect to find the triplet first, for here the jingle of the rime would be less noticeable. The appearance of the triplet in the long line of Chapman's *Homer* and of Phaer's *Virgil* is to be connected with the not uncommon use of the triplet in the *Early South English Legendary* (1280–1290). The triplet seems, however, to have been of little significance in Middle English verse, just as it was later until Dryden made it popular. But the fact that it appears in Middle English has not yet been observed by metrists.

## ALEXANDRINES.

Still another metrical license which Cowley employed for artistic effect, and which, too, he considered an innovation in English poetry, was the introduction into the heroic couplet of the Alexandrine, or long line of twelve syllables. Here again he has recourse to Virgil as his authority (Book I, note 25 of *Davideis*): 'I am sorry it is necessary to admonish the most part of my readers that it is not by Negligence that the verse is so loose, long, and, as it were, vast; it is to paint in the Number the Nature of the thing which it describes, which I would have observed in various other parts of this Poem, that else will pass for very careless Verses: "And overruns the neighb'ring Fields with violent Course"' (*Davideis*, I, 60). Here follow various other examples of the same kind. 'The thing is,' he continues, 'that the Disposition of words and Numbers should be such as that out of the Order and Sound of them, the things themselves may be represented. This the Greeks were not so accurate as to

bind themselves to; neither have our English Poets observed it, for ought I can find. The Latins (*qui Musas colunt severiores*), sometimes did it, and their Prince, Virgil, always.'

In the *Davideis* there are 25 Alexandrines, as follows: I, 60, 354, 832; II, 611, 718; III, 366, 844, 1035; IV, 79, 92, 143, 189, 303, 325-333, 351, 661, 840, 922.

In the long passage IV, 325-333, God's speech is written in Alexandrines in order to give greater dignity to the language, and so anxious is the poet to gain the desired effect, that he makes the Almighty use the first person plural of majesty. (See Johnson, *Life of Cowley*.)

Other examples of Alexandrines appear as follows: *On the Death of Mr. Crashaw*, ll. 8, 16, 34, 44, 64, 74. Here again the long lines are used to lend dignity to the language. Verses in the *Discourse Concerning the Government of Oliver Cromwell*, Grosart, II, 307, ll. 20, 54; *ibid.*, II, 308, col. b., l. 14; *Answer to a Copy of Verses sent me to Jersey*, last line, *ibid.*, I, 145a; *Essays, Danger of Procrastination*, *ibid.*, II, 338a, l. 5; II, 339a, l. 12; *Of Myself*, *ibid.*, II, 341a, ll. 28-29. Total 15.

Total number of Alexandrines in his poetry, 35.

The fact that Cowley was the first poet to mingle the Alexandrine with the heroic couplet has already been pointed out by Dr. Johnson, who, however, at the same time, condemned the practice: 'I know not whether he has, in many of these instances, attained the representation or resemblance that he purposes. Verse can only imitate sound and motion. A *boundless* verse, a *headlong* verse, and a verse of *brass*, or of *strong brass*, seem to comprise very incongruous and unsociable ideas. What there is peculiar in the sound of a line expressing loose care, I cannot discover nor why the pine is taller in the alexandrine than in ten syllables.'

Dryden, *Discourse of Epic Poetry*, Malone, III, 522, thus justifies his use of the Alexandrine: 'Spenser has also given me the boldness to make use sometimes of his Alexandrine line, which we call, though improperly, the

Pindarick, because Mr. Cowley has often employed it in his odes. It adds a certain majesty to the verse, when it is used with judgment, and stops the sense from overflowing into another line.'

It is interesting to note that in one instance Cowley closes the triplet with an Alexandrine. In the verses in *Discourse Concerning the Government of Oliver Cromwell*, Grosart, II, 307b, ll. 15-17:

The great Jessæan race on Judah's throne,  
'Till 'twas at last an equal wager grown;  
Scarce Fate, with much ado, the better got by one.

It was this same trick of verse which Dryden afterwards so much affected, and which, in his *Discourse on Epic Poetry*, Malone, III, 537, he thus justifies: 'When I mentioned the Pindarick line, I should have added that I take another license in my verses, for I frequently make use of triplet rhymes, and for the same reason,—because they bound the sense. And therefore I generally join these two licenses together and make the last line a Pindarick; for besides the majesty which it gives, it confines the sense within the barriers of these lines, which would languish if lengthened into four. Spenser is my example for both these privileges of English verse,<sup>1</sup> and Chapman has followed him in his translation of Homer. Mr. Cowley has given in to them after both; and all succeeding writers after him. I regard them now as the Magna Charta of heroick poetry.'

#### FEMININE RIMES.

In the *Davideis* there is no example of a feminine rime, and it is not common in the other poetry of Cowley. The feminine rime was generally excluded from the heroic couplet by the seventeenth century poets. In Milton, Waller, and Dryden, examples are few. See Mead, pp. 45-46. In the heroic couplets of Cowley there are only nine examples.

<sup>1</sup> In the *Shepherd's Calendar* there are six triplets.

In the rest of his poetry there are 57 examples, appearing, for the most part, in the *Pindaric Odes* and *Anacreontics*, where the verse is free.

#### RUN-ON LINES AND RUN-ON COUPLETS.

On Cowley's use of the heroic couplet, Schipper remarks (II, 210): 'Das *enjambement* bedient er sich neben den gewöhnlichen Lizenzen wie Taktumstellung und Wandel der Cäsur, in nicht seltenen Fällen. Reimbrechung kommt nur ganz vereinzelt vor. Auch sind die Reime fast durchgehends stumpf.'

In Cowley's early poems, his use of the heroic couplet is very free, as appears from the following table :

	No. lines.	Run-on lines.	Run-on couplets.	Mid-stopt lines.	Broken rimes.
1632 <i>Elegy on Death of Lord Carleton</i>	28	23%	21%	3%	0
1633 <i>Elegy on Death of Mr. Rd. Clerke</i>	36	20%	11%	3%	0
1633 <i>Dream of Elysium</i>	98	32%	24%	7%	1
1633 <i>On His Majesty's Return out of Scotland</i>	54	42%	44%	11%	0
1636 <i>Elegy on Death of John Littleton</i>	64	28%	28%	13%	1
1636 <i>Elegy on Death of Mrs. Ann Whitfield</i>	36	44%	38%	13%	1

To be compared with this are two humorous poems in which the verse is designedly free :

	No. lines.	Run-on lines.	Run-on couplets.	Mid-stopt lines.	Broken rimes.
1636 <i>Poetical Revenge</i>	54	66%	71%	24%	12
1645 <i>Answer to a Copy of Verses sent me to Jersey</i>	52	42%	36%	8%	1

Here there is a marked increase in the per cent. of run-on lines, run-on couplets, and mid-stopt lines.

In 1637 Cowley entered the University, and from this time forward his verse becomes more correct, as may be seen from the following table :

		No. lines.	Run-on lines.	Run-on couplets.	Mid-stopt lines.	Broken rimes.
1639	<i>To Lord Falkland</i>	42	21%	23%	0	0
1639	<i>On the Death of Sir H. Wotton</i>	28	21%	7%	0	0
1640	<i>To the Bishop of Lincoln</i>	56	15%	10%	0	0
1641	<i>On the death of Sir A. Vandyke</i>	40	14%	14%	1	0
1650	<i>To Sir W. Davenant</i>	40	22%	10%	0	0
1650	<i>On the Death of Mr. Crashaw</i>	72	24%	10%	2	2

The following table exhibits his use of the heroic couplet in the *Davideis* :

	No. lines.	Run-on lines.	Run-on couplets.	Mid-stopt lines.	Broken rimes.
Book I .	934	19%	13%	6%	1%
" II .	838	16%	10%	7%	2%
" III .	1034	13%	11%	7%	1%
" IV .	1117	23%	19%	10%	2%

Here the verse gradually becomes freer, the increase in mid-stopt lines being especially noticeable. Effective use is made of them in conversation. On the whole, however, the general average of run-on lines, run-on couplets, and mid-stopt lines in the *Davideis* agrees with the average of his other verse at this period.

For the heroic couplets interspersed throughout his prose, of which only the longer pieces are taken (Grosart, II, 307, 323, 324, 325, 326, 333), 612 lines in all, the figures are, run-on lines 18, run-on couplets 19, mid-stopt lines 1.

The results may be tabulated thus:

	Run-on lines.	Run-on couplets.	Mid-stopt lines.
1632-1637 . . .	32%	29%	6%
1637-1650 . . .	20%	13%	1%
<i>Davideis</i> . . .	18%	14%	1%
1660-1667 . . .	18%	19%	1%

It thus appears that Cowley's verse tends to become more 'correct.' The verse of his boyhood, 1632-1637, is free and careless. Upon his entrance to the University a

distinct advance is noted ; his verse here had more of his care, and consequently there is a marked decrease in the per cent. of run-on lines and run-on couplets. Since, however, from 1637 on, the per cent. remains almost constant, it is evident that this approach to 'correctness' is due, not to the influence of Waller and of the 'classical school,' but to the natural and gradual improvement of his own verse. In metre, as in almost everything else, Virgil was his authority and court of last resort, and to him Cowley was indebted for every 'improvement' he ventured to introduce into the heroic couplet.

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## WILHELM MÜLLER AND THE GERMAN VOLKSLIED. II.

## NATURE-SENSE IN THE VOLKSLIED AND IN MÜLLER.

THE critical faculty of Herder may be characterized as sympathetic rather than logical, suggestive rather than completing. As the undoubted pioneer in the study of popular song he blazed the way for future investigation, but it was reserved for the clear-sighted Uhland to make straight the paths, which all research must follow, if it would attain to definite result. It is a significant fact therefore, and not an accidental one, that although Herder was the first to define the concept Volkslied, although he discussed not without point the psychology, the manner and the form of it, although he placed the study of it upon a broad and comparative basis; yet the pages of his writings<sup>1</sup> may be searched in vain for an adequate statement of the important part which Nature, animate and inanimate, has played in its making. Such lack is the more conspicuous since the insistence of Uhland has made it apparent that the lively sense for surrounding and sympathizing nature which is evident in the Volkslied<sup>2</sup> lies not on the surface of it, but at the

<sup>1</sup> E. g. *Auszug aus einem Briefwechsel über Ossian und die Lieder alter Völker* (1773). *Von Aehnlichkeit der mittlern englischen und deutschen Dichtkunst* (1777). *Vorrede zum zweiten Theil der Volkslieder* (1779).

<sup>2</sup> *Volkslieder*, III<sup>3</sup>, 15. Blättert man nur im Verzeichnis der Liederanfänge, so grünt und blüht es allenthalb. Sommer und Winter, Wald und Wiese, Blätter und Blumen, Vögel und Waldtiere, Wind und Wasser, Sonne, Mond und Morgenstern erscheinen bald als wesentliche Bestandteile der Lieder, bald wenigstens im Hintergrund oder als Rahmen und Randverzierung. Anfänglich mag ein Naturbild an der Spitze des Liedes, weniger Schmuck als Bedürfnis, der unentbehrliche Halt gewesen sein, woran der nachfolgende Hauptgedanke sich lehnte; die uralten Lieder der Chinesen berühren sich in dieser Form mit den noch täglich aufschliessenden Schnaderhüpfeln des bayrischen und österreichischen Ge-

very roots: that when nature fades from the Volkslied, its end is drawing near.

The ideal basis for a discussion of nature in the German Volkslied of the past would be, of course, a chronological one. If the data at hand would warrant such procedure, an outline-study of the gradual development of nature-sense in the Volkslied from the earliest times to the present would yield results as important as those attained by detailed investigation along other lines of German literary history: it would, for example, shed light upon the evolution of the German lyric and epic; it would account in large measure for the interchange between stilted and natural expression in the development of German poetry by acquainting us with the waxing and waning interest which any one generation took in the Volkslied.

Unfortunately such a chronological basis is lacking. Although Volkslieder whose roots go back to the earliest antiquity are present to-day, their form and expression are so mutilated and changed by the accretions and omissions of centuries later than their birth that their original meaning can often be only fortuitously guessed at, not unriddled. Oral tradition, the very circumstance of their existence, has robbed them of their birthright; unscrupulous students of the Volkslied, from the early peripatetic singers down to the editors of the *Wunderhorn*, have deliberately deprived them of their simplicity and their sturdy strength, desirous of decking them with finer metaphors of their own imagining, or of adapting them to the whimsical tastes of their own immediate public. Within historical times centuries of real folk-song have disappeared without a trace,<sup>1</sup> while others have pre-

birges. Dunger (*Rundds und Reimsprüche aus dem Vogtlande*. Plauen 1876, XLII) says: 'This beginning the song with nature is a convincing proof of how closely our people have grown together with nature, of how deep the nature-sense sits in our hearts.'

<sup>1</sup> Other than the fulminations of the early church against them, these 'evil and lecherous lay-songs' which Bonifacius and Otfrid feared, and the Council of Mayence (813) forbade. The historical Volkslieder presumably

cariously lived in their poorest productions, through the agency of a discovered manuscript or of an early-printed book dragged from its seclusion on the unexplored shelf of a library.

The nature-sense in the Volkslied may, however, be studied systematically in its outline, if not chronologically. It has had an evolution from the simple to the complex, from its mere presence in embryo to its presence as an organic part of the Volkslied. A detailed investigation along such lines would exceed the purpose and the limits of the present occasion, but, for the sake of clearness in the present study, a rough synopsis of the attitude of the Volkslied towards nature will be given.

The reason for comparing the nature-sense of the Volkslied with that of Müller's verses is obvious. From his earliest poems published in the *Bundesblüthen*, where he was under the popular models of Bürger, Gleim and Arndt, through the years of his indebtedness to the *Wunderhorn*, the Austrian folk-songs and *Schnaderhüpfel*, English and Italian popular poetry, down to the closing years of his life, when he adapted the ΤΡΑΓΟΔΙΑ of the Fauriel collection,<sup>1</sup> Müller owed many of his most pleasing strains directly to the Volkslied. It is impossible to trace in him, as has been so well done in the case of Goethe and Heine, the crescendo and diminuendo of his interest in the Volkslied, because its influence upon him did not visibly decrease before his death. If Müller's *Griechenlieder* and *Epigramme* show, as it is often claimed they do,<sup>2</sup> that he was beginning to lay aside his youthful models, in order to strive towards a higher goal than the one represented by his popular song-cycles, his death

collected by Charles the Great have disappeared, as likewise the three centuries (from the end of the IX. to the middle of the XII.) of popular poetry, the darkness of which is but deepened by the flashing forth from the monkish Latin hexameters in *Ruodlieb* of the old-German love-greeting. Uhland, *Volksl.*<sup>3</sup> III, 236 f., 208 f. IV, 164 f., 135.

<sup>1</sup> Cf. W. Müller: *Neugriechische Volkslieder*, gesammelt und herausgegeben von C. Fauriel. Übersetzt von W. M. 2 Thle. Leipzig 1825.

<sup>2</sup> E. g. *Ged. v. W. M.* Vorwort von Max Müller, p. V.

came all too early to permit of more than the hazarding of a guess as to what the muse had yet in store for him: the unfortunate destruction of his posthumous papers lending an added difficulty to such prophecy. In so far as Müller was an imitative rather than a creative poet, therefore, a comparison of his nature-sense with that of the Volkslied will reveal how much the *niveau* of the latter was the same as his own; how much he changed or went beyond it, for the environment of his songs.

Before such comparison is begun, however, the list of Müller's exact transferences and direct copyings of the Volkslied must be excluded from discussion, as such cases can not be regarded as illustrations in point. These are following: *Seefahrers Abschied* (*Ged.*, I, 43, st. 1) = *Egeria*. p. 11 (*versi quadernari*, no. 2).<sup>1</sup> *Ergebung* (*Ged.*, I, 73, st. 1) = Ziska und Schottky, p. 104.<sup>2</sup> *Des Schiffers Liebe*, st. 1:

Bin gefahren auf dem Wasser,  
Hab' kein Ruder eingetaucht;  
Hab' das Lieben ausgelernet,  
Keinen Lehrer je gebraucht.

*Ziska und Schottky:*

Af'n Wässa bin i g'foah'n  
Håb koan Ruäda nid braucht;  
'S Karasiä'n hæ-n-i g'lea'nt,  
Håb koan'n Schulmoasta braucht.

*Müller, Ged.*, I, 74:

Dass es im Walde schattig,  
Seht, das macht der Bäume Laub.

*Ziska und Schottky*, 105 (*Liebeskummer*):

Dass 's im Wäld fñst'r is,  
Dås mäch'n d' Bam;  
Dass 's im Wäld fñst'r is,  
Dås mäch dås Lab.

*Müller, Ged.*, I, 77:

Zwei Augen wie Kirschkern',  
Die Zähne schneeweiss,  
Die Wangen wie Röslein  
Betracht' ich mit Fleiss.

<sup>1</sup> Cf. the writer's 'Wilhelm Müller and Italian Popular Poetry.' *Mod. Lang. Notes*, vol. xiv, no. 6 (June, 1899).

<sup>2</sup> Ziska und Schottky. *Oesterreichische Volkslieder mit ihren Singeweisen*. Pesth. 1819.

Ziska und Schottky, 85 (*Der Fuhrmannssohn von Edelbach*):

Zwoa Augerln häd s' wiä-r-a Kiä'schkea'n,  
De Zañd'ln san schnewaiss,  
D' Wangerln, de san ros'nrad,  
Hüb s' recht beträcht mid Flaiss.

Müller:

Ein Röslein thät er brechen,  
Warf' s in das Fensterlein;  
'Thust schlafen oder wachen,  
Herzallerliebste mein?' . . . *Ged.* I, 138.

Meinert (*Alle teutsche Volkslieder*, 1817):

Ar thot a Resle brache,  
Zoom Fanster stis ar's nai;  
Thust schlouffen ober wache  
Hatzollerlievste main? . . . p. 227.

(cf. also *KW.* I, 378. *KW.* I, 33.

and finally certain of Müller's *Stündchen in Ritornellen aus Albano* (*Ged.* II, 23-28) and *Italienische Ständchen in Ritornellen* (*Ged.* II, 28-31) which have elsewhere been shown to be translations and adaptations of Italian sources.<sup>1</sup> Also, of course, the *Reime aus den Inseln des Archipelagus* (*Ged.* II, 88-95), twenty-nine of which are direct adaptations of Müller's translations of Fauriel,<sup>2</sup> will be omitted from dis-

<sup>1</sup> *Mod. Lang. Notes*, vol. xiv, no. 6 (June, 1899).

<sup>2</sup> Viz. *Das Verhör* (*Ged.* 2, 88) = Fauriel, 2, 115-117. *Verwünschung* (*Ged.* 2, 88) = Fauriel, 2, 69. *Die Verwünschung eines Liebenden. Wer hat's verrathen?* (*Ged.* 2, 89) = Fauriel, 2, 89. *Die entdeckte Liebe. An den Mond* (*Ged.* 2, 89) = Fauriel, 2, 43. *Die Verwünschung. Der kleine Schreiber* (*Ged.* 2, 89) = Fauriel, 2, 87. *Der junge Priester. Venus am Himmel* (*Ged.* 2, 90) = Fauriel, 2, 147. *Frühlingsahnung* (*Ged.* 2, 90) = Fauriel, 2, 113. *Die Schwalbe* (*Ged.* 2, 90) = Fauriel, 2, 155. *Warnung* (*Ged.* 2, 90) = Fauriel, 2, 139. *Die Himmelfahrt* (*Ged.* 2, 91) = Fauriel, 2, 135. *Das zersprungene Herz* (*Ged.* 2, 91) = Fauriel, 2, 131. *Die Augen* (*Ged.* 2, 91) = Fauriel, 2, 136. *Wer kann die Liebe ausschreiben?* (*Ged.* 2, 92) = Fauriel, 2, 149; 2, 109. *Das Ruhe-kissen des Verlassenen* (*Ged.* 2, 92) = Fauriel, 2, 143. *Tagesanbruch* (*Ged.* 2, 92) = Fauriel, 2, 131. *Der Goldschmied* (*Ged.* 2, 92) = Fauriel, 2, 145. *Schwarz in Weiss* (*Ged.* 2, 93) = Fauriel, 2, 145. *Der Kuss* (*Ged.* 2, 93) = Fauriel, 2, 147. *Endlich* (*Ged.* 2, 93) = Fauriel, 2, 151. *Nur noch einen* (*Ged.* 2, 93) = Fauriel, 2, 151. *Hinüber* (*Ged.* 2, 93) = Fauriel, 2, 153. *Noch elf Reime* 1 (*Ged.* 2, 93) = Fauriel, 2, 131. 2 (*Ged.* 2, 94) = Fauriel, 2, 133. 3 (*Ged.* 2, 94) = Fauriel, 2, 139. 4 (*Ged.* 2, 94) = Fauriel, 2, 141. 5 (*Ged.* 2, 94) = Fauriel, 2, 141. 6 (*Ged.* 2, 94) = Fauriel, 2, 111. 7 (*Ged.* 2, 94) = Fauriel, 2, 145. 9 (*Ged.* 2, 94) = Fauriel, 2, 149.

cussion, and the *Griechenlieder*,<sup>1</sup> because in these the landscape, like the figures of rhetoric, the metre, etc., is modeled on a foreign source.<sup>2</sup>

The most simple use of nature possible in a Volkslied is merely to suggest locality; to furnish a background of landscape, across which as on a canvas the occurrences to be described are thrown. Some conspicuous natural object or spot is selected, which stands in no close connection with what follows, but which lends a faint color to the whole song. This is a characteristic trait of primitive Volkslieder and of early *Minnesang*,<sup>3</sup> for it points back to that naïve stage of composition when the singer incorporated in his verse the first bold object which met his eye; and it is generally inseparable from the accompanying gesture.

Thus in the Volkslied:‘

Es sah eine Linde ins tiefe Thal. *KW.*, I, 61.

Gar hoch auf jenem Berg allein. *KW.*, I, 69.

Da droben auf jenem Berge. *KW.*, I, 102.

Dort oben in dem hohen Haus. *KW.*, I, 213.

Da drunten auf der Wiesen. *KW.*, II, 222.

Es dunkelt auf jenem Berge. *KW.*, III, 118, etc., etc.

There are few examples of such loose connection between introduction and following verses in Müller's poems, with whom the usage of locality is always because of some clear reason, although this is not at once appar-

<sup>1</sup> Except where, as in *Die Mainotenwitwe*, the use of nature is German as well as foreign. Cf. Leimbach, *Zur Einführung in d. deut. Volkslied*. Bremen, 1890, p. 182.

<sup>2</sup> Cf. Arnold, *Der deutsche Philhellenismus*. Euphorion. 2tes Ergänzungsheft. 1896.

<sup>3</sup> Cf. Burdach, *Reinmar der Alte u. Walther v. d. Vogelweide*. Leipzig, 1880. pp. 33, 38, 42, 110. Goetze, p. 3.

<sup>4</sup> Examples of Volkslied usage have been selected from the 1st edition of *Des Knaben Wunderhorn*, instead of from Uhland's *Volkslieder* or Birlinger and Creelius' edition of the *KW.* (Wiesbaden, 1874-1876) in order to preserve an outward unity with other parts of the paper, and because this was the edition known and used by Müller. Where, however, Müller has imitated songs from this collection, whose nature-sense is distinctly artificial and not of the Volkslied, attention is called to the fact. Other collections are occasionally cited, where the *KW.* has no analogies for Müller's usage.

ent, if we examine only the opening lines of a few of his songs, which look much like the above:

Am Brunnen vor dem Thore. *Ged.*, I, 48.

Drüben hinterm Dorfe. *Ged.*, I, 58.

Aus dem tiefen, stillen Grund. *Ged.*, I, 67.

Auf die Alpen dort. *Ged.*, I, 80.

Bis unter den grünen Lindenbaum. *Ged.*, I, 134.

Im hohen Meere draussen. *Ged.*, 2, 18.

Tief unten in den Fluten. *Ged.*, 2, 18.

Ich stand auf hohem Felsen. *Ged.*, 2, 99.

This beginning with the description of a bit of nature, to let the occurrence to be sung appear as in a foreground of landscape,<sup>1</sup> is very common in the Volkslied, which sketches with a few bold strokes the landscape or the season of the year and fits this to the sentiment of the following verses. Such introduction would seem to be, in its simplest form at least, unconscious and instinctive with the folk-poetry of all nations, and would lead to the belief that the older Volkslied was in its inception the result of one man's thought and not of the coöperation of a whole community—a theory until recently staunchly upheld.<sup>2</sup> This beginning with a scene from nature, however, must soon have grown to be nothing more than a formula, for it occurs often in songs where it has lost its original meaning and has no intelligible connection with the main thought of the following verses, being even employed in some instances apparently to secure a spontaneous rhyme, as may be readily seen in *Schnaderhüpfel* of modern make,<sup>3</sup> or best of all in certain Italian rittornelles, where the opening outcry to flowers is changed to some other phrase more suitable to the exigency of the

<sup>1</sup> Cf. Jacob Grimm, *Kleine Schriften* (1869), IV, 218; also Chamisso, *Gesammelte Werke* (1880), IV, 300. Scherer, *Anz. f. d. A.*, I, 200; II, 322 ff. R. M. Meyer, *ZfdA.*, XXIX, 121 f. A. Berger, *ZfdPh.*, XIX, 441 f.

<sup>2</sup> For discussion of this and bibliography cf. Gummere, *Old English Ballads*. Boston, 1894, XLIX–LXIV. Gummere (*Harvard Studies*, V, 52) still insists upon the origin of poetry under communal and not under artistic conditions.

<sup>3</sup> Cf. Gustav Meyer, *Essays und Studien*, I (1885). Über den Natureingang des Schnaderhüpfels, 377–407.

dependent rhyme or assonance.<sup>1</sup> Distinction must be made between appropriate introduction of nature, and such introduction degenerated to a formula that is meaningless.

From mere situation at the beginning of a Volkslied, nature came to be in the fibre of the song itself, and comparison between nature and human experience was a logical consequence.<sup>2</sup> Passive nature, that is, became active nature. Personification, the breath of lyric poetry, had its roots in the early Germanic mythology, which endowed the phenomena and forces of nature with human attributes<sup>3</sup>—when the belief in such dæmonic life died out, it remained in the form of conscious allegory.

Conscious allegory, because this stage, beautiful as it may be in itself, betokens the appearance in the Volkslied of a certain artificiality. For it is only upon reflection, and not instinctively, that the poet finds analogies in the nature about him to suit his every mood, and not when he is under stress of a spontaneous emotion.<sup>4</sup> The rude verses of the præthnic man, laboring with overpowering sorrow or exultant gladness, may have taken notice of

<sup>1</sup> Cf. Paul Heyse, *Italienisches Liederbuch*. Berlin, 1860. XXIV.

<sup>2</sup> Marriage (*Poetische Beziehungen des Menschen zur Pflanzen- und Tierwelt im heutigen Volkslied auf hochdeutschem Boden*. Alemannia, XXVI (1898), p. 97, would make the poet's attitude towards nature an important criterion for distinguishing popular song (*Volkslied*) from artistic song (*Kunstlied*). Nature, she says, is the peasant's business; therefore his songs show such constant trace of it; Nature, she says, is only a hobby for the educated man, the town-dweller; therefore it occupies no such important position in his songs. Such absurd reasoning starts out with the notion that peasants alone write and sing Volkslieder, while educated men alone write and sing Kunstlieder.

<sup>3</sup> Cf. Uhland, *Volksl.*<sup>3</sup> III, 19.—Mannhardt, *Der Baumkultus der Germanen*. Berlin, 1875, p. 3.—Koberstein, *Weimarisches Jahrbuch*. I (1854), p. 74.—Countess Martinengo, *Essays in the Study of Folksongs*. London, 1886, p. 30.

<sup>4</sup> Although Bratranek (*Beiträge zu einer Aesthetik der Pflanzenwelt*. Leipzig, 1853. Cap. 3. *Das Volkslied*, p. 67) will not admit consciousness on the part of the Volkslied. He distinguishes Volkslied from Kunstlied in that the latter dwells on the ideal conditions of life, with intention and according to set rules, but the Volkslied directly, out of a full heart, led alone by instinct.

the flowers of the field or the changing shadows of the clouds, but probably did not find in them a mirror for every possible emotion. Therefore songs which contain in a high degree conscious allegory are necessarily of comparatively late origin; a citation of a few such will presumably establish this fact.

Christus, der Herr im Garten ging,  
Sein bittres Leiden bald anfang,  
Da trauert Laub und grünes Gras,  
Weil Judas seiner bald vergas. . . . *KW.*, I, 142.

Es trauert mit mir die Sonne, der Mond,  
Dazu die hellen Sterne. . . . *KW.*, I, 374.

Die Sonne, der Mond, das ganze Firmament,  
Die sollen mit mir traurig seyn bis an mein End. *KW.*, I, 85

Dorten sind zwey Turteltäubchen,  
Sitzen auf dem durren Ast,  
Wo sich zwey Verliebte scheiden,  
Da verwelket Laub und Gras. . . . *KW.*, II, 32.

Da wachsen keine Rosen  
Und auch kein Rosmarein,  
Hab ich mein Kind erstochen  
Mit einem Messerlein. . . . *KW.*, II, 222.

Such Volkslieder as these just quoted, although they may be as really popular as any of preceding centuries, mark the entrance of a sentimentality far removed from the simplicity commonly supposed to be of the nature of the Volkslied. It is but a short step from such allegorizing to the trifling of the gallant lyric :

Die wilden Thier allein,  
Die seh ich selbst Mitleiden tragen,  
Die Vögel traurig seyn,  
Und mich mit schwacher Stimm beklagen;  
Die kalten Brunnen stärker fliesen,  
Viel Thränen gleichfalls zu vergiessen. . . . *KW.*, III, 90.

Theoretically, the last stanza is as far removed from a stanza of a simple, direct Volkslied as heaven is from earth, but when conscious allegory has once entered the Volkslied, when nature is once made, no matter how

vaguely, to answer to the emotion in the breast of a person singing a Volkslied, when nature is treated, that is, subjectively and not objectively: where is such usage to stop? At what point in the long series of easy transitions between the first glimmerings of conscious allegory and the final resultant sentimentality can a line of division be drawn, to make all instances on the left of such a line Volkslied, all instances on the right of such a line Kunstlied? If, as was suggested above, data for a chronological study of nature in the Volkslied were at hand, such a line could be roughly drawn for purpose of classification, as follows: From the earliest times to (let us say) A. D. 1150 the use of nature in the Volkslied was apparently unconscious and fragmentary; a mere background at the beginning of a song in which the human element predominated.<sup>1</sup> From (let us say) A. D. 1150 to the present time, the use of nature became highly developed, entered the fibre of the Volkslied and offered a counterpoint or foil for every possible human emotion. No such chronology being possible under the circumstances, it must suffice to say that as human life and emotions as depicted in poetry have become more and more complex with the passing centuries, so has the nature, in whose terms human life is described, kept pace with its changing conditions.<sup>2</sup> When civilization be given up by man, and he return, not in form alone but in spirit, to the simplicity and ignorance of primeval times, then and not sooner will the nature-

<sup>1</sup> Cf. Heinzel, *Über den Stil der altgermanischen Poesie* (QF. X), p. 25, and Marold, *Über die poetische Verwertung der Natur in den Vagantentliedern und im deutschen Minnesang*. *ZfdPh.* XXIII (1890), p. 1: Die ältere deutsche Dichtung zeigt nun erstaunlich wenig Ausdruck von Naturgefühl und—was in gewisser Beziehung damit zusammenhängt—wenig Neigung zu poetischen Bildern. Erst allmählich gewannen die Deutschen auch hierin eine grössere Freiheit des Geistes, und das 12. Jahrhundert brachte einen Umschwung in dieser Richtung.

<sup>2</sup> Biese says (*Das Associationsprincip und der Anthropomorphismus in der Aesthetik*. Leipzig, 1890, p. 9): Formen und Töne in der Natur erinnern an Menschliches in Stimmung und Ausdrucksweise, und diese Erinnerungsmomente steigern den Eindruck; und je mehr Bildung und Erfahrung der Mensch zur Aussenwelt in Beziehung zu bringen vermag, desto mehr geistige Farbe trägt er zu dem direkten Eindruck hinzu.

sense of the Volkslied become again in any sense unconscious.

The real Volkslieder in the *Wunderhorn*, then, as well as in the few other collections that could have been known to Wilhelm Müller, make broad use of conscious allegory in their nature-sense, and contain also simple formulas and nature-introductions, which look forth from their lines occasionally, as the older traits of the Sigfrid legend do from the 13th-century dress of the *Nibelungenlied*. References to nature in Müller's poems are often identical with or modeled on these motives. In many instances, however, he justified his position in the Romantic School by transcending the limits set for him in these Volkslieder, and carrying his images with a bolder hand to the extreme of affectedness and sentimentality, until they bore him into the surroundings and the distorted nature-sense of the Anacreontic style, endowing the *flora* and *fauna* of his songs not only with his pretended emotions, but with an unmotivated sympathy for his trifling whims and fancies.<sup>1</sup> In addition to this imitation of the nature-

<sup>1</sup> The indefatigable Gleim himself never subordinated nature to the charms of his Belinde, his Doris, or his Chloë, more completely than did Müller to those of his Berenice, whose golden locks are made the sole contemplation of 21 songs (*Berenice. Ein erotischer Spaziergang. Ged., I, 157-162.*)

Her locks, we are told, are a constellation in the heaven, high above mere earthly desire. They are a golden labyrinth. They are the sun's rays. They are yellow like the cornfields, or the vine-tendrils. They are the measure of pure gold. They shame the golden hoop on her brow. Of her locks Cupid makes cords, to bind her lovers with. When Cupid sleeps in the dimple of her cheek (as in Rückert's: *Die Liebe fiel ins Grübchen am Kinn*) he binds her locks about him to prevent his falling. She sews the lover's eyes together with her hair, to avoid his amorous glances (cf. Müller-Fauriel, II, 130: Μὰ τρίχ' ἅπ' τὰ μαλλάρια σου, τὰ μάτια μου νὰ βῶψω). Rain-drops become gold-pearls in her hair (as in the *Märchen* everywhere. Reinh. Köhler, *Kleinere Schriften*. I (1898), 126 f). Caught in the meshes of her hair the poet sings, as the nightingale from her noose (cf. Zesen's:

Wie ein Vogel hüpf't und springet  
Wann er aus dem Netze los).

Her locks are spun of the sun's morning gold. Their slender fibres draw the poet to Heaven. The dream of her locks moves his heart for days thereafter, as the sea seethes on the morning after the storm. The golden gleam of her hair is the arrow of love. Angels peep forth from the hiding

sense from the Volkslied, however, must be mentioned and considered, naturally, the out-of-door nature in Müller's verses which had nothing to do with either the *Wunderhorn* or Romanticism, the nature which was at his window in Dessau or Albano, which accompanied him on his journeyings, full of the smell of the forest and of the sea. For as a poet of the sea, through his *Lieder vom Meere*, his *Muscheln von der Insel Rügen*, his *Lieder aus dem Meerbusen von Salerno*, etc., Müller may be named as not the least of the list which includes Brockes, F. L. Stolberg, Boie, Goethe, Tieck and Heine.<sup>1</sup> The forest odors with which more than one of his *Ländliche Lieder* and his *Frühlingskranz aus dem Plauenschen Grunde* are filled (notably *Des Jägers Weib*, *Das Hirtenfeuer in der römischen Ebene*, *Der Berghirt*, *Jägers Lust*, *Jägers Leid*, *Frühlingseinzug*, *Das Frühlingsmahl*, *Der Peripatetiker* and *Pfingsten*) are not due to Müller's knowledge of the Volkslied, but to his individual love for actual nature.<sup>2</sup>

Comparing, then, Müller's use of nature, in so far as it is in any sense imitative of that of the Volkslied, as found in *Des Knaben Wunderhorn*, with that of its prototype, we may hope to discover in how far their limits were identical: what use Müller made of his material, as compared with the Volkslied's use of it; when, and how widely Müller went beyond his sources; and whether such advance was artistically justified by circumstances.

#### *Flowers.*

With Müller, as with the Volkslied, the rose is the favorite flower.

clouds as she braids her locks. Roses, torn from her hair, die. Fire-flies lose their glow. The wind never tires of playing with her locks (Eichendorff's: *Mit Schleier zart und Locken spielt buhlerisch der Wind*). Theirs is the fragrance of the roses, etc., etc. Such imagery reminds compellingly of Pope's valedictory couplet:

This lock the Muse shall consecrate to fame  
And 'midst the stars inscribe Belinda's name.

<sup>1</sup> Condensed but suggestive discussion of these points in W. Keiper, *F. L. Stolbergs Jugendpoesie*. Berlin, 1893, pp. 48, 49, and O. F. Walzel, *Euphorion*, V (1898), pp. 154-155. Hatfield, *Poetry of W. M.*, p. 6 f.

<sup>2</sup> Max Müller. Vorwort zu *Gedichte von W. M.*, p. vii.

Rose thrown in at window tells the mistress of her lover's presence, cf. above, p. 39, also Uhland, *Volksl.*, no. 85; Goetze, p. 29.

Three roses, half-red, half-white, spring from the grave of the unhappy lover.

*Müller :*

Da springen drei Rosen,  
Halb roth, halb weiss,  
Die welken nicht wieder  
Aus Dornenreis. . . . *Ged.*, I, 20.

*Wunderhorn :*

Es stund an bis den dritten Tag,  
Da wuchsen drei Lilien auf seinem Grab. . . . II, 293.

(Cf. also *KW.* I, 53; I, 35; II, 251. Biese, *Naturg. im M.-A.*, 259. Dyer, *The Folk-Lore of Plants*. N. Y., 1894, p. 12. Perger, *Deutsche Pflanzensagen*. Stuttg. 1864, p. 12.

Roses are planted on the grave of the dead lover :

*Müller :*

Womit soll'n wir ihn decken ?  
Mit Rosen und mit Veilchen. . . . *Ged.*, I, 131.

*Wunderhorn :*

Sterben ist eine harte Buss,  
Weiss wohl dass ich sterben muss,  
Und ein Röslein rosenroth  
Pflanzt mein Schatz nach meinem Tod. . . . III, 10.

(Cf. also *KW.* II, 209; I, 35.

'Roses in Winter' denote the impossible :

*Wunderhorn :*

In meinen Armen schlaft ihr nicht,  
Ihr bringt mir denn drey Rosen,  
Die in dem Winter wachsen sind. . . . I, 340.

*Müller :*

Ihr lacht wol über den Träumer  
Der Blumen im Winter sah. . . . *Ged.*, I, 57.

'Plucking' roses (Blumen brechen) :

*Müller :*

Ein Knäblein ging spazieren  
Wohl um die Abendstund'  
In einem Rosengarten,  
Da blühten Blümlein bunt.  
Ein Röslein that er brechen. . . . *Ged.*, I, 138.

(Cf. also *Ged.*, I, 124; I, 8; I, 151; I, 134.)

*Wunderhorn :*

Es ging ein Mägdlein zarte  
 Früh in der Morgenstund  
 In einen Blumengarten,  
 Frisch, fröhlich und gesund,  
 Der Blümlein es viel brechen wollt. . . . I, 24.

(Cf. also *KW.* I, 15 ; I, 67 ; II, 11 ; II, 21.)

He who plucks roses must not mind the thorns.

*Müller :*

Wer dort will Rosen pflücken,  
 Der muss ins Herz sich drücken  
 Der spitzen Dornen viel. . . . *Ged.*, I, 124.

*Volkslieder aus Oberhessen :*

Wer Rosen will abbrechen,  
 Der scheu die Dornen nicht. . . . p. 93.

Roses falling upon one are emblematic of separation and death.

*Müller :*

Die Mutter weint, das Kindlein lacht,  
 Es spielt mit Engeln diese Nacht.  
 Die werfen aus des Himmels Au'  
 Ihm Rosen zu voll Sternenthau. . . . *Ged.*, I, 137.

*Wunderhorn :*

Fallen zwei Röselein  
 Mir in den Schoss.  
 Diese zwei Röselein  
 Sind rosenroth,  
 Lebt noch mein Schätzelein,  
 Oder ists todt? . . . I, 191.

Other Volkslied uses in Müller are: Cheeks and lips are roses four. *Ged.*, 2, 12. Cheek is a rose. *Ged.*, I, 41. Cheek is a rose meadow. *Ged.*, I, 137. Lips are rose-buds. *Ged.*, 2, 23. Lips are roses. *Ged.*, 2, 90. Cheeks are roses. *Ged.*, I, 77. Mouth more red than rose-buds. *Ged.*, I, 166. Lips are Spring's roses. *Ged.*, I, 166. The girl is a rose-bud. *Ged.*, I, 166. The girl is a rose. *Ged.*, I, 167. Heart is a rose. *Ged.*, I, 155 ; I, 156.

In many instances Müller's use of the rose is more affected. Roses are strewn on the girl's pathway. *Ged.*,

1, 15. Bemoan their lost fragrance. *Ged.*, 1, 27. Cf. also his anacreontic poems; Roses red with shame. *Ged.*, 1, 152. Yellow with envy. 1, 152. The cradle of breezes. 1, 154. Red-cheeked. 1, 155. Torn from the girl's hair, they wither. 1, 161.

The idea that roses grow from tears Müller had from the *Wunderhorn*, but hardly from a *Volkslied*.

*Müller :*

Eine Thrän' fiel aus dem Fenster,  
Da wuchs eine Ros' im Gras. . . . *Ged.*, 1, 139.

*Wunderhorn :*

Perlen von den Augen schiessen,  
Schiessen hin ins grüne Gras. . . .  
Nur der Boden wohl erquicket . . .  
Dankend ihm entgegen schicket  
Rosen roth und Lilien blank. . . . 1, 285.

*Der Herr am Olberg*, from which these lines are taken, Goethe rightly characterizes (*Jen. Allg. Lit.-Ztg.*, 1806, Nr. 18) as unpopular in tone. 'Diesem Gedicht geschieht unrecht, dass es hier steht. In dieser meist natürlichen Gesellschaft wird einem die Allegorie der Anlage sowie das poetisch Blumenhafte der Ausführung unbillig zuwider.'

Cf. Heine (*Lyr. Int.* 2) *Aus meinen Thränen spriessen viel blühende Blumen hervor*, and Brentano (*Schr.*, 2, 172) for a like image. Grimm (*Altdeutsche Wälder*, 1, 140) speaks of a lily growing from tears. Also Bratranek, p. 62, and Wilh. Müller in his *Blumen Deutungen* (p. 95 of A. Müller's *Reliquien*). Cf. also Goetze, p. 11. Marriage, p. 131. W. Müller's *Rosensamen*, *Ged.*, 2, 28. *Egeria*, p. 13, etc., etc.

Popular is Müller's use of clover:

Ich will einen Strauss dir pflücken,  
Herzliebste, von buntem Klee. . . . *Ged.*, 1, 15.

*Wunderhorn :*

Es fuhr ein Mägdlein übern See,  
Wolt brechen den Feiel und grünen Klee. . . . 1, 42.

(Cf. also *KW.*, 1, 206; 1, 391.)

Lilies wither when love dies :

*Müller :*

Wo ein treues Herze  
In Liebe vergeht,  
Da welken die Lilien  
Auf jedem Beet. . . . *Ged.*, I, 19.

(So do all flowers. *Ged.*, I, 18. *Ged.*, I, 135.)

*Wunderhorn :*

Wo sich zwey Verliebte scheiden,  
Da verwelket Laub und Gras. . . . II, 32.

(Cf. also *KW.*, I, 142.)

Rosemary betokens death.

*Müller :*

Will suchen einen Cypressenhain,  
Eine Heide voll grünem Rosmarein. . . . *Ged.*, I, 16.

*Wunderhorn :*

Sie gieng im Garten her und hin,  
Statt Röslein brach sie Rosmarien. . . . I, 259.

(Cf. also *KW.*, II, 222.)

Flowers spring up under the girl's feet.

*Müller :*

Und wenn sie wandelt  
Am Hügel vorbei  
Dann, Blümlein alle,  
Heraus, heraus. . . . *Ged.*, I, 19.

A trait common in the popular poetry of all nations, cf.  
e. g. the song in Müller's *Egeria*, p. 15 :

Dove cammini, bella figlia,  
Nasce una rosa a maraviglia.

In *Die schöne Müllerin*, the blue flower, Forget-me-not,  
is the miller's flower ;

*Müller :*

Es blüht auf allen Fluren  
Blümlein Vergissmeinnicht. . . . *Ged.*, I, 17.

(Cf. also *Ged.*, I, 11. They call to the sleeping girl :  
'forget me not !' Heavy with dew they shun the sun-

light. 1, 10. They are as blue as the girl's eyes. 1, 11. They nod and look at the passing girl. 1, 12. They bloom still, although she is unfaithful. 1, 15. They disturb the sleeping (dead) lover's dreams. 1, 21.)

*Wunderhorn :*

Ein Blümlein steht im Garten,  
Das heisst, Vergiss nit mein. . . I, 239.

(Cf. also *KW.*, I, 206.)

The Wreath is an emblem of chastity.

*Müller :*

Die Mutter sprach : 'Nimm dich in Acht !  
Schon manche Dirne hat's gebracht  
Ums grüne Kränzchen in dem Haar.' . . . *Ged.*, 1, 82.

(Cf. also *Ged.*, 1, 28.)

*Wunderhorn :*

Wenn aber ein Mädchen ihren Kranz verliert,  
Nimmer kriegt sie ihn wieder. . . I. 193.

(Cf. also *KW.*, III, 74 ; II, 202 ; II, 293 ; I, 159.)

Other popular usages of flowers in Müller are : The first blossom of Spring eagerly greeted. *Ged.*, 1, 85 (cf. Nithart's songs. Uhland *Volksl.*,<sup>3</sup> IV, p. 216), also *Ged.*, 1, 90. The crocus peeps first forth from the snow. Passion-flower emblematical of Christ's martyrdom. *Ged.*, 1, 25.<sup>1</sup> A chaplet of flowers is laid on the grave. 1, 71. Flower begs not to be trampled on. 1, 17. In a lilac bush the finch sings. 1, 140. Who picks roses must not mind the thorns. 1, 124. Flower forget-me-not grows in the night mists. 1, 17. Asters tell the miller's secret. 1, 10. May-flowers appear to him in a dream. 1, 56. The meadow has drawn on her green silk dress. 1, 91. (= *KW.*, III, 85.

Das Erdreich decket seinen Staub  
Mit einem grünen Kleide.

Cf. *Paul Gerhardt*, ed. Wilh. Müller, p. 168. Bratranek, p. 341. *Die Pflanzensprache*. Nifen.) May brings children toys from the flower-smith. 1, 141.

<sup>1</sup> 'Eine Passionsblume, die in ihrem kleinen Kelche die Unendlichkeit der göttlichen Liebesleiden umfasst.' W. Müller, *Schr.* (1830), IV, 141.

Noticeable on account of their omission by Müller are the popular *Augentrost*, *Augelweid*, *Denkanmich*, *Jelänger-jelieber*, *Ehrenpreis*, *Habmichlieb*, *Wegwart*, *Schabab*, etc. (Uhland, *Volkslieder*, III, p. 290.) Müller uses very few flowers, and these are used generally but once (except the rose and forget-me-not) and in commonplace fashion. An ineffective sentimentality is the weeping of flowers, which occurs many times. Tears (dew) stand in the flowers' eyes (cf. Uhland, *Volksl.*, IV, p. 220, and Herder's *Volkslieder* (ed. Redlich, 1885), 226. *Abendlied*, O Jüngling, wirst du auch so schwer wie diese Blume weinen?) *Ged.*, I, 11. Flowers weep in sympathy with the girl's joy, *Ged.*, I, 10. Weep because the girl has gone to bed. I, 34. Weep from sheer joy of loving. I, 150. The vine looks weeping into her window, and the girl dries its tears. 2, 88. Likewise: The grass turns pale from his tears. Flowers weep when love dies. I, 18. (Cf. Eichendorff. *Sieh, die Blumen stehn voll Thränen*. Heine.

Und wüssten's die Blumen, die kleinen,  
Sie würden mit mir weinen.

*Lyr. Int.*, 22, and often.) The allegory in other verses is carried far beyond the apparent simplicity of the *Volkslied*. The heath is called 'love's torment.' *Ged.*, I, 16. White flowers (frost) cover the girl's window-pane. *Ged.*, I, 73. Spring lets drop two flowers: Love and Song. I, 151. Flower fragrance, the flatterer, creeps in through a crack. I, 84. The muse picks may-flowers. I, 94. Thistles reach timidly out towards the seam of her dress. I, 164. Elves sleep in the violet's mouth. I, 165. Violets and orange blossoms greet one another. I, 64.

#### *Trees.*

With Müller, as with the *Volkslied*, the linden is the favorite tree. The opening picture in his *Der Lindenbaum* corresponds exactly to the popular one.

#### *Müller:*

Am Brunnen vor dem Thore  
Da steht ein Lindenbaum. . . . *Ged.*, I, 48.

*Wunderhorn :*

Daraus da sprang ein Brunnlein kalt,  
 Auf grüner Linde drüber,  
 Frau Nachtigal sass und sang. . . . II, 245.

The linden was the meeting place of lovers:

Ich träumt' in seinem Schatten  
 So manchen süßen Traum. . . . *Ged.*, I, 48.

again in *Müller :*

Bis unter den grünen Lindenbaum,  
 Herzliebste, geh mit mir ! . . . *Ged.*, I, 134.

*Wunderhorn :*

Es steht ein Baum im Odenwald,  
 Der hat viel grüne Aest ;  
 Da bin ich schon viel tausendmal  
 Bey meinem Schatz gewest. . . . III, 117.

(Cf. also *KW.*, I, 61 ; I, 300 ; I, 303 ; I, 356.)

In its bark are cut the lovers' names :

*Müller :*

Ich schnitt in seine Rinde  
 So manches liebe Wort. . . . *Ged.*, I, 49.

(Cf. also *Ged.*, I, 9 ; I, 63 ; I, 50.)

*Wunderhorn :*

Die Liebe mein zu dir,  
 Hab ich an manchen Baum geschnitten. . . . III, 91.

A theme made much of in 17th century pastorals.

Cf. Rist's:

Dass sie der Liebe Pein  
 An alle Bäume schreiben.

Opitz's : Wie sehr ich sie muss lieben,  
 Das hab' ich fast geschrieben,  
 An alle Bäum im Wald.

A bare linden betokens infidelity.

*Müller :*

Dort von dem grünen Lindenbaum  
 Da fielen die Blätter ab,  
 Dort unter dem dürren Lindenbaum  
 Da liegt ein hohes Grab. . . . *Ged.*, I, 135.

Ach, und fällt das Blatt zu Boden,  
 Fällt mit ihm die Hoffnung ab. . . . *Ged.*, I, 53.

(Cf. also *Ged.*, I, 135, 23.)

*Wunderhorn :*

Und als ich wiedrum kam zu dir,  
 Gehauen war der Baum ;  
 Ein andrer Liebster steht bei ihr,  
 O du verfluchter Traum ! . . . III, 117.

(Cf. also I, 321.)

Not only falling leaves symbolize inconstancy in the Volkslied, but falling or over-ripe fruit as well: notably the apple. Best known of all the older Volkslieder based upon this belief is *Der rote Apfel* (Uhland, *Volksl.*, no. 50).

Ich het mir ein apfel, war hübsch und rot,  
 hat mich verwundt biss in den tot,  
 noch war ein wurm darinne ;  
 far hin, far hin, mein apfel rot !  
 du must mir auss dem sinne.

This theme Müller used in *Der Apfelbaum* :

Da gab es im See einen plätschernden Schall,  
 Als hätt' es gethan einen schweren Fall.  
 'Herzliebste, das muss von dem Baume sein,  
 Den ich habe gepflanzt in dem Garten dein.  
 Die schönen Aepfel, so roth, so rund,  
 Nun liegen sie unten im kalten Grund !' . . . *Ged.*, I, 62.

The linden's branches whisper to him,

*Müller :*

Und seine Zweige rauschten,  
 Als riefen sie mir zu :  
 Komm her zu mir, Geselle,  
 Hier find'st du deine Ruh. . . . *Ged.*, I, 49.<sup>1</sup>

as in the Volkslied does the stream :

*Wunderhorn :*

Wie ruft es doch im Flusse leis,  
 Da drunten wär es besser. . . . I, 115.

(A theme imitated in Müller's *Der Müller und das Bach*

<sup>1</sup> For discussion of the place of the linden in the Volkslied and popular poems cf. O. Lohr, *Die Linde, ein deutscher Baum*. Spandau, 1889. Plau-  
 mann, *Die deutsche Lindenpoesie*, (Programm) Danzig, 1890. Bratranek,  
 Mannhardt, and A. de Gubernatis, *La Mythologie des Plantes*. Paris,  
 1878-82, II, 360.

and *Des Baches Wiegenlied*, *Ged.*, 1, 19-21.) The apple-tree rustles when no wind stirs. *Ged.*, 1, 62. As does the pine forest. 1, 76. The cypress sends the wanderer a secret welcome. 1, 138. No leaves rustle above the Wandering Jew's head. 1, 59. Isolated examples in Müller of the forest-romanticism which found its highest exponent in Eichendorff.

The cool shadows of the lindens kind to the wanderer. *Ged.*, 1, 62. The linden outlasts the winter storms. 1, 134. Pine-trees also signify endurance, *Ged.*, 1, 105, and Müller therefore uses them to measure time by.

Ein Wildschütz will ich bleiben,  
Solang' die Tannen grün ;  
Mein Mädchen will ich küssen,  
Solang' die Lippen glühn. . . . *Ged.*, 1, 75.<sup>1</sup>

In similar fashion the *Wunderhorn* :

Ich wünsch ihm so viel gute Zeit,  
So viel wie Sand am Meere Breit. . . , 1, 62.

(Cf. also *KW.*, II, 199.)

Other such examples in *Müller* :

Die Treu' ist hier,  
Sollst liegen bei mir,  
Bis das Meer will trinken die Bächlein aus. . . . *Ged.*, 1, 20.

And again :

Ich komme schon, will ihnen Küsse geben,  
Mehr als die vollsten Nelken Blätter haben,  
Und mehr als Neiderblicke mich umspähen. . . . *Ged.*, 2, 24.

<sup>1</sup> Cf. Wackernell, p. 27. Abstract limitations of time and place are avoided as much as possible by the Volkslied. For 'ever' it substitutes 'by night as well as day.' 'Never' is paraphrased graphically by 'when ravens become white doves' or 'when the sea stands still and becomes a garden,' etc. A distance in space is expressed by 'as far as the stars shine' or 'as far as heaven is blue,' etc. Likewise, abstract numerical expressions are made real by concrete imagery.

So grüss ich dich so oft und dick  
Als mancher Stern vom Himmel blickt,  
Als manche Blume wachsen mag  
Von Ostern bis Sankt Michelstag.

Cf. also Uhland, *Volksl.*, III, p. 208 f. Hauffen, *Die deut. Sprachinsel Gottschee*. Graz, 1895, p. 168 f., etc.

In *Die schöne Müllerin* the lovers meet under the alder-tree instead of the linden :

Wir sassen so traulich beisammen  
Im kühlen Erlendach. . . . *Ged.*, I, 11.

Other popular usages in Müller are : The weeping-willow for sorrow. *Ged.*, I, 16. Cypress an emblem of evergreen yearning and sadness. *Ged.*, I, 143 ; I, 16. The branches bow to the girl in greeting. I, 76. In the wood a forest-horn is sounding. I, 74.

Single instances of the lemon-tree, the oleander and the myrtle lend local color to southern songs. Other mention of trees in Müller is commonplace : The wind sighs in the top of the pine. *Ged.*, I, 57. Branches draw shyly back to let the girl pass. I, 164. Forest and field—long life to them. I, 74. Forest is God's house : his breath lives in it. I, 75. Forest odors cause the heart to swell. I, 147.

#### *Birds.*

Love lyrics without birds would be impossible, but in Müller's poems they do not play as important a role as in the Volkslied. Most natural is the wish to assume the form of a bird in order to see the absent mistress :

#### *Müller :*

Schätzchen, allerliebstes Schätzchen,  
Ach, wenn ich ein Vöglein wär'. . . . *Ged.*, I, 150.

#### And again :

Wenn ich ein Vogel wäre,  
Stellt' ich das Schiffein ein. . . . *Ged.*, 2, 16.

(Cf. also *Ged.*, 2, 98.)

#### *Wunderhorn :*

Wenn ich ein Vöglein wär,  
Und auch zwei Flügeln hätt,  
Flög ich zu dir. . . . I, 231.

Closely connected with the wish to be a bird on the poet's part is the one of making the bird his messenger, endowing it for the nonce at least with human speech and the understanding of human emotions.

*Müller :*

Ich möcht' mir ziehen einen jungen Staar,  
 Bis dass er sprach' die Worte rein und klar,  
 Dann sang' er hell durch ihre Fensterscheiben :  
 Dein ist mein Herz, und soll es ewig bleiben. . . . *Ged.*, I, 9.

Ich hab' mir eine Nachtigall gezogen,  
 Die liess ich heut' an ihre Scheiben fliegen,  
 Damit sie dächte, Lenz sei vor dem Thore. . . . *Ged.*, 2, 26.

Or, where the bird needs no instruction :

Manches Vöglein hat's vernommen ;  
 Flög' nur eins an Liebchens Ohr,  
 Säng' ihr, wenn sie weinen wollte,  
 Dieses frische Liedel vor. . . . *Ged.*, I, 41.

(Cf. also *Ged.*, I, 36.)

Likewise in the *Wunderhorn* :

Auf den Linden, in den Kronen,  
 Bei der schön Frau Nachtigal,  
 Grüss mein Schätzchen tausendmal. . . . I, 93.

(Cf. also *KW.*, II, 203 ; II, 217 ; III, 106.)

The forest birds sympathize with the poet :

*Müller :*

All' ihr muntern Waldvögelein,  
 Gross und klein,  
 Schalle heut' ein Reim allein :  
 Die geliebte Müllerin ist mein ! . . . *Ged.*, I, 12.

*Wunderhorn :*

Gleich wie die lieb Waldvögelein,  
 Mit ihren Stimmen gross und klein  
 Fröh morgens lieblich singen. . . . II, 174.

(Cf. also Müller, *Ged.*, I, 35 ; I, 62 ; I, 73 ; I, 76 ; I, 84.)

No bird sings for the Wandering Jew.

*Müller :*

Kein Vogel singt auf meinem Pfad,  
 Ob meinem Haupte rauscht kein Blatt. . . . *Ged.*, I, 59.

Similarly in the *Wunderhorn* :

Ey du mein allerherzliebster Schatz,  
 Du hörst kein Glöcklein läuten,  
 Du hörst kein Vöglein pfeifen,  
 Du siehst weder Sonn noch Mond ! . . . III, 16.

The swallow (*Ged.*, I, 43) lends the poet a pen to write his mistress a letter with, cf. above, *Seefahrers Abschied*.

For Müller's reference to the sea-gull: Keeping watch while the seal sleeps. *Ged.*, I, 95. Watching over the seal, as the poet would over his mistress. *Ged.*, I, 96. Cf. *Ged. v. Wilh. Müller*, p. 172, notes. Müller's further mention of the seal:

'Wenn uns ein Seehund die Aale zerbissen.'

*Ged.*, I, 99, is due to the popular song printed in J. J. Grumbke's *Darstellung von Rügen*, Berlin, 1819 (cf. the same author's *Streifzüge durch das Rügenland*, 1805), and also in the notes to M.'s *Ged.*, p. 173, although, as usual, Müller has improved upon his source and introduced the parallelism in the second stanza between the mischief-making seal and the mischievous girl.

Popular also is Müller's use of the dove.

Ein weisses Täubchen kommt geflogen,  
Schwebt über mir im Sonnenschein. . . . *Ged.*, I, 28.  
Zwei schneeweisse Täubchen,  
Die fliegen voraus  
Und setzen sich schnäbelnd  
Auf der Hirtin ihr Haus. . . . *Ged.*, I, 77.

*Ziska und Schottky:*

Zwoa schnewaissi Daiberln  
Flüag'n iba maiñ Haus;  
Diä'nd'l, wännst ma b'schäff'n bist,  
Blaibst ma nid aus. . . . p. 72.

(Cf. also *Ziska u. Schottky*, p. 118, *K. W.* III A., 93, 94.)

And most notably the picture in Müller's *Die Mainoten-witwe*, which is drawn directly from the Volkslied:

Aber morgen in der Frühe, wenn mein Bräutigam nun ruht,  
Zieh ich' aus die Festgewänder, nehm' den Kranz von meinem Hut,  
Und im grauen Witwenhemde schleich ich durch den grünen Wald,  
Nicht zu lauschen, wo im Dickicht Nachtigallenschlag erschallt,  
Nein, um einen Baum zu suchen ohne Blüt und ohne Blatt,  
Den die Turteltaubenwitwe sich zum Sitz ersehen hat,  
Und dabei die frische Quelle, die sie trübe macht zuvor,  
Eh' sie trinkt und eh' sie badet, seit sie ihren Mann verlor.  
Da will ich mich niederlegen, wo kein Schattendach mich kühlt,  
Wo der Regenguss die Thränen kalt mir von den Wangen spült,  
Und mit meiner Turteltaube geh' ich einen Wettstreit an,  
Wer am jämmerlichsten klagen, wer am frohesten sterben kann.

*Ged.*, 2, 118.

Uhland, *Volkslieder*, no. 116:

Und kan er mir nicht werden  
der liebste auf dieser erden,  
so will ich mir brechen meinen müß  
gleich wie das turtelteublein thut.

Es setzt sich auf ein dürren ast,  
das irret weder laub noch gras,  
und meidet das brünnlin küle,  
und trinket das wasser trübe.

Other usages in Müller which remind of the *Volkslied* are: A bird challenges to a tourney of song and love in the rose-hedge. *Ged.*, 1, 36. Nightingale is hoarse from over-singing. 1, 89 (cf. Rückert's *Wird zu Hustern aller Nachtigallen Liederschallen*). Lark takes his greeting. 1, 35. Nightingale and lark engage in singing contest. 1, 64. Swallow, tired of flying, settles on the wanderer's roof. 1, 63. Crows pelt him with hail-stones, as he hurries from the town. 1, 51. Crow hovers above him, waiting for his death. 1, 52. Finch sits in the lilac bush and sings of spring. 1, 140. Bird mourns with the deserted girl. 2, 98.

Commonplace are Müller's other references to birds: Birds trill happily above the silent wanderer. 1, 32. Nightingale seeks shyly the quiet places. 1, 64. Sings in the forest. 1, 76. Awakens the echo in the poet's breast. 1, 84. Praises God's bounty in giving her shelter. 1, 113. Cries from its snare, as does the poet in the net of his mistress' hair. 1, 159. Lark eddying in mid air sings of love, pain and sorrow. 1, 10. Calls to the wanderer to look about him. 1, 64. Eagle cleaves the high air to rest in his Alpine home. 1, 60. Swings through the clouds. 1, 72. Has his home where the wave dashes and bursts impotently. 1, 104. Finch sings from the green twig, all spring and summer and fall.

Noticeable in Müller, as opposed to the *Volkslied*, is the omission of the cuckoo, the robin, the wren, the owl and the raven. More noticeable still, the small mention in his verses of the dove and the lark, and especially the

nightingale : a negative fact of much importance in estimating Müller's nature-sense, when we recall the nightingale's constant appearance in the *Volkslied* (cf. Uhland, *Volksl.* III, 79-112). In Müller, with but few exceptions, the birds have no distinct personality, and might be used interchangeably : a condition not found in the *Volkslied*, where in a general way each bird, as well as each plant or flower, has a clearly recognizable office.

It would not be fair to apply the same test to Müller in his treatment of other animals, or living things, besides birds, for the role which these play in the lyric, as well as the modern epic, is not an essential one, and is determined in every instance by the individual needs of the case. It is noteworthy, however, that Müller's personification of animals is so slight and incidental. He compares the huntsman to a boar. *Ged.*, I, 14. The miller lass to a doe. *Ged.*, I, 14. And inferentially at least the coquette with a seal. *Ged.*, I, 99. That is the whole sum.

Other mention of animals is without particular point. The chamois spring from cliff to cliff. *Ged.*, I, 72, 76. Dogs bark and snarl. *Ged.*, I, 53, 58. Shepherd dog is faithful to the death. I, 135. Lamb frisks happily about its mother. I, 143. Squirrel can no more live in the water than the huntsman in a mill. I, 14. Stag and doe spring through the green. I, 74. The huntsman calls a morning greeting to the stag. I, 113.

Fish spring from the water to greet the morning. I, 35. Rejoice when the river's ice breaks up. I, 88. Spring out into the sunshine. I, 143. Dolphin rests after the storm in the sun-lit waves. I, 60. Trout is the poet's teacher : it slips quietly through the stress of life. I, 91. Trout swims happily in the mountain stream. I, 91.

A deeper sympathy and sentiment attends the mention of insects and creeping things. Bee brushes the poet's lute with its wings and startles him. *Ged.*, I, 13. Bee would cause the poet envy, were that possible in the spring time. Bee hums and buzzes busily. I, 143. Beetles hurl themselves against the pane, drunk with

the fragrance and light of morning. 1, 88. Glow-worms swing their lights in the grass. 1, 62. Gleam in the myrtles. 1, 137. The poet holds his breath that it may not draw in the gnat swinging before him in the sunshine. 1, 93. His dreams circle about a slumbering light, like gnats about a candle. 1, 146. Lizard glides quickly through the broom (*Ginster*). 1, 64. His foot steps softly, that it may not bruise the worm. 1, 93.

In general, then, Müller's treatment of vegetable and animal life, as compared with the *Volkslied* usage, may be said to be considerably smaller in scope, poorer in material, and with slight originality in treatment. Imitative, in that many themes are identical to both. Creative, chiefly in treatment of flowers, whose sympathy with human life falls all too readily into a sentimentality which finds its only relief in tears. Instead of improving upon his model, Müller was apt either to neglect it, or to tinge it with a romanticism which made it unreal.

A very different treatment comes to view when Müller's references to water are considered. Here he not only carried happily into verse the living water of the *Volkslied*, but it is here notably that his nature-sense found its perfect embodiment. Moving, changing water is to him the mirror of each passing human experience . . . it contains the very breath of his love for wandering, in sight of it his feet and his heart are never still.

The miller will sleep till the seas drink up the brooks. *Ged.*, 1, 20. The sea roars, the wave-crests seethe, the surf storms the citadel of the cliff. 1, 95. Sea, like the poet's heart, is moved by every breath of wind, reflecting every passing cloud. 1, 98. Sea carries the girl's token to the absent lover, whether he be on the waves or below them. 1, 101. Sea has been dark blue through all the centuries. 1, 102. In the sea's depths lies the sunken city, Vineta. 1, 102. Sea must be the old emperor's last home, for his mistress is buried in it. 1, 130. His heart swells, as the sea after a night of storm. 1, 160. Songs from the poet's heart are like foam from the swaying sea.

1, 162. Four roses swim on the glassy sea. 2, 12. Sea is still but his heart is restless. 2, 14. The girl's boat seems too small for the great sea. 2, 14. Sea lies calm and cold, though it has her in its clasp. 2, 15. Her white veil is the proudest of all the flags which sail the sea. 2, 15. Finch comes across the sea with greetings and song. 2, 16. The waves are great on the high sea. 2, 18. Fish leap from the sea to her net. 2, 18. Sea swells and tries to reach her on the strand. 2, 19. Star falls into the black sea. 2, 21.

Water rests neither night or day. 1, 4. Waterfall leaps from the cliff to the valley. Water cools him not, for, as soon as it touches him, it glows with love. 1, 109 (cf. Goethe's Brook, which says :

Ihr Busen ist so voll und weiss,  
Es wird mir gleich zum Dampfen heiss).

The poet would be water, which cools the bosom of his mistress. 1, 109. Waterfall summons loudly to love. 1, 143.

Waves bring the lover news from his mistress. 1, 44; 1, 101. Carry him he knows not where. 1, 43. Arouse his impatience because they do not sing of his love. 1, 10. The river finds the sea, as sorrow does its grave. 1, 55; 1, 60. Lingers sleeping in every shadowy nook. 1, 106. Runs out languidly into the sand. 1, 107.—Such examples might be multiplied, if space permitted, but they would add nothing in establishing the fact that Müller's treatment of water is individual and not imitative, except as he took in certain instances the germ in the Volkslied, i. e. that water sympathized with human emotions, and developed it to an extent undreamed of by his original. This is peculiarly the case with the brook, especially in *Die schöne Müllerin*, where, following Goethe's *Der Jungesell und der Mühlbach*, it became not only the miller's inanimate companion but his friend and adviser as well (cf. *Das Lied vom Bache*. Herder's *Volkslieder*, p. 73). The germ for such treatment existed already in the Volkslied,

however (cf. *Wunderhorn*, I, 103; I, 115, etc.), as well as in the *Gesprächsliedern*, where inanimate objects not infrequently took part in the dialogue (cf. *Das Mädchen und die Hasel*, *KW.*, I, 192; I, 211, etc.).

Brook gushes from its rocky source down into the valley. *Ged.*, 1, 5 (*KW.*, II, 50). Sings to the miller to go to his mistress. 1, 6. Is the miller's friend. 1, 11. Must lay aside its murmuring to sing 'she is mine.' 1, 12. Hastens angrily after the poaching huntsman. 1, 14. Is the rendezvous of lovers. 1, 8. Carries a message to his mistress. 1, 14, etc.

The last four verses of *Eifersucht und Stolz* breathe the same defiant pride as does *An einen Boten* (*KW.*, I, 232. *Feyner Almanach*, II, 106), of which they may be an unconscious reminiscence. It is known that Eichendorff copied the same Volkslied in his *Lied, mit Thränen halb geschrieben*.

*Müller :*

Geh, Bächlein, hin und sag' ihr das ; doch sag' ihr nicht,  
Hörst du, kein Wort von meinem traurigen Gesicht ;  
Sag' ihr : Er schnitzt bei mir sich eine Pfeif' aus Rohr  
Und bläst den Kindern schöne Tänz' und Lieder vor. . . . *Ged.*, I, 14.

*Wunderhorn :*

Wenn du zu meinem Schätzel kommst,  
Sag : Ich liess sie grüssen ;  
Wenn sie fraget, wie mirs geht ?  
Sag : auf beyden Füßen.

The motive in *Wasserflut* (*Ged.*, 1, 50) is that of *Wassersnoth* (*Wunderhorn*, I, 77) : the melting snow flows into the brook and so to his mistress with the message.

*Müller :*

Schnee, du weisst von meinem Sehnen,  
Folge nach nur meinen Thränen,  
Nimmt dich bald das Bächlein auf.  
Wirst mit ihm die Stadt durchziehen, . . .  
Fühlst du meine Thränen glühen,  
Da ist meiner Liebsten Haus.

*Volkslied :*

Der Schnee der ist verschmolzen,  
Das Wasser fliesst in See.  
Es fliesst in Liebchens Garten. . . .

Wenn Gott mich freundlich grüßet  
 Aus blauer Luft und Thal,  
 Aus diesem Flusse grüßet,  
 Mein Liebchen mich zumal.

(Cf. also Müller, *Ged.*, I, 105.)

Sun, Moon and Stars in Müller, as in Heine, receive popular treatment. Like the flowers, they rejoice and mourn with the happy or the sorrowing lover; although their shedding of tears seems a step beyond the natural imagery of the Volkslied.

*Wunderhorn (Der Herr am Ölberg) :*

Auch die Sterne weinen kamen,  
 Gossen ab all ihren Schein,  
 Schein und Thränen flossen sammen,  
 Reihn zum blauen Feld hinein. . . . I, 289.

*Müller :*

Da muss in die Wolken  
 Der Vollmond gehn,  
 Damit seine Thränen  
 Die Menschen nicht sehn. . . . *Ged.*, I, 19.

(Cf. also *KW.*, I, 85; I, 374; III, 16.)

In Müller the sun shines brightly for the lover. *Ged.*, I, 6. Takes on a brighter ray, when his love is requited. *Ged.*, I, 12. (Cf. Uhland, *Volksl.*, no. 31 A.

Schein uns, du liebe Sonne,  
 gib uns ein hellen schein!  
 schein uns zwei lieb zusammen.)

Sun, moon and stars all love to wander. *Ged.*, I, 30. (Cf.

Die Welt geht im Springen.

*KW.*, III, 115.) Sun does not warm the Wandering Jew. I, 59 (cf. *Wunderhorn*, III, 16. *Nicht Wiedersehen*). Sun-shine, the knight, breaks in with golden lances. I, 84, 155. The sun's gold is in her hair. I, 160. When the sun goes to bed in the sea, the shadow is left lonely on the earth. I, 156.

Popular is also the idea that the shadow of his false but repentant love wakes him from the dead.

*Müller :*

Hinweg, hinweg,  
 Von dem Mühlensteg,  
 Böses Mägdlein, dass ihn dein Schatten nicht weckt. . . . I, 21.

(Cf. W. Scott, *Minstrelsy of the Scottish Border*, III, 46.  
 Wilh. Müller, *Neugriech. Volksl.*, II, 65. Talvj., *Charakteristik*, 141.)

The moon at his mistress' window.

*Müller :*

Mond, du kannst durchs offne Fenster  
 In die kleine Kammer sehen,  
 Wo sie flicht die goldnen Locken,  
 Und du bleibst in Wolken stehen? . . . *Ged.*, I, 161.

(Cf. also *Ged.*, I, 61, *Der Mondsüchtige*.)

*Volkslied :*

Der mond der scheint so helle  
 zu liebes fensterlein ein. . . . Uhland, no. 98.

(Heine :

Die Jungfrau schläft in der Kammer,  
 Der Mond schaut zitternd hinein. . . . *Heimk.*, 22.)

Moon and stars look over the lovers' shoulders. *Ged.*, I, 11. Moon hides her face behind the cloud-veil. I, 26. Looks straight into his heart. I, 34. Moon-shadow his traveling companion. I, 46 (Heine, *Heimk.*, 71). Moon keeps house in the sky. I, 62. Time is measured as in the Volkslied by the moon.

*Müller :*

Die spann eine silberne Schärpe  
 Viel Sommermonde lang. . . . *Ged.*, I, 132.

The princess weaves in the moon-light. I, 132. In *Selbstbeschaung* a parallel is drawn between the soul and the moon.

Seele des Menschen, du gleichst dem Monde.

*Ged.*, I, 124 (cf. Goethe

Des Menschen Seele gleicht dem Wasser).

Müller's use of the moon in his anacreontics need be merely hinted at. The moonbeams are a couch for the

spirit drunken with love. I, 150. Moon is bashful as a young lover. I, 138, etc.

The stars are his mistress' eyes. I, 24. A new star appears in the sky when love casts off pain. I, 19. Starlight carries men's sighs to God. I, 27. She is his evening star, I, 145. Star-dew lies in the child's eyes. I, 137.

Borrowed directly from the Volkslied is the theme of Müller's *Nachtstück* :

Es fällt ein Stern vom Himmel,  
Ich fing' ihn auf so gern!  
' Wohin bist du gefallen,  
Du wunderschöner Stern? . . . *Ged.*, 2, 21.

and following stanzas, cf. *Wunderhorn*, I, 282; II, 19, and especially Claudius' *Der verschwundene Stern*, *Es stand ein Sternlein am Himmel*, *KW.*, III, 153. Also Brentano's *Sternlein an dem Himmel*. *Gesammelte Schriften*, I, 473, and Heine's *Es fällt ein Stern herunter*. *Lyr. Inter.*, 59.

Similarly Müller's use of Sky and Earth is full of personification of the popular sort. Sky mirrored in the brook entices the miller. I, 12. Is clad in an ashen garment. I, 99. The storm has torn the sky's gray dress (cf. *KW.*, III, 85). I, 53. Clouds carry the birds irresistibly along. I, 44. Cloud is mournful like the wanderer. I, 57. Weary with wandering the clouds rest on the earth. I, 60. Clouds skim the sea of the sky like swans. I, 105. Earth has no sound to carry the burden of the lover's joy. I, 13. Sorrows and is covered with snow when lovers part. I, 46. Is clad in a garment of blossoms. I, 86. Drinks the rain, but is unsated. I, 86. Is the green school of wandering. I, 89. Is frozen as his heart is. I, 48, etc.

Müller's use of the seasons reminds more than once of the older Volkslieder. Thus the driving out of Winter in *Frühlingseinzug* :

Er spürt den Frühling vor dem Thor,  
Der will ihn zupfen bei dem Ohr,  
Ihn zausen an dem weissen Bart. . . . *Ged.*, I. 83.

And in *Des Finken Gruss* :

Nun werft den Winter aus der Thür,  
Der liebe Mai ist wieder hier. . . . *Ged.*, 1, 140.

*Wunderhorn* :

So treiben wir den Winter aus  
Durch unsre Stadt zum Thor hinaus. . . . 1, 161.

(Cf. Uhland, *Volksl.*, III. *Sommer u. Winter*, and Liliencron. *Deut. Leben im Volksl.*, XLIX.)

Often, however, affectation appears. Winter drives the flowers to her bosom for warmth. 1, 29. Winter's ice melted by his hot tears. 1, 98. Winter bars the way, but his thought wanders to her. 1, 77. Winter clamors to be gone. 1, 83. Winter throws frost and snow at the finch. 1, 142.

Müller's line,

Der Frühling ist ein wohlgezogener Gast. . . . *Ged.*, 1, 36,

resembles the *Wunderhorn*, 1, 39,

Der Winter ist ein scharfer Gast.

Or again

Der Sommer ist ein sanfter Gast.

Spring's flowers seem few to the happy lover. 1, 12. Spring the brother of Summer. 1, 27, 86. The bold bridegroom. 1, 87. A child. 1, 86. Comes and finds him ready to wander. 1, 76. Knocks at the door with his buds. 1, 83. Plays upon the grave of Winter. 1, 85. Gives song to the birds. 1, 142. Is on valley and mountain and in the human heart. 1, 93.

In his May-poems Müller would seem to be less happy, for he misses the serenity and simplicity of the *Volkslied* usage and deals with it trivially. In the green May-tide he lost his heart. 1, 63. In May's cool shadows they dance to the sound of the shawm. 1, 67. May swings his banner, whose edge is brodered with chaplets of flowers: white on a blue ground. 1, 90. May has a grass-green coat and hair powdered fragrantly. 1, 140. In May nature trembles with pleasure and pain. 1, 150. Among the green May-shadows Love pipes to man and

maid. 1, 152. Unbridled phantasy in *Ged.*, 1, 92, where May forsakes the meadow, whose dress grows sere: she is stript of it, to become a naked widow, till May returns again with a new gown. Better than such mention is Müller's one reference to April. It is the month when fools are at large. 1, 65. Autumn, Müller represents as looking out flower stems for his fruits. 1, 27.

Popular is Müller's grouping of storm, rain and snow:

Ich möchte liegen vor ihrer Thür,  
In Sturm und Regen und Schnee. . . . *Ged.*, 1, 17.

*Wunderhorn* :

Regnets, schneits, und geht der Wind. . . . III, 108.

(Cf. Müller, *Ged.*, 1, 31, 32, also Heine, *Hk.*, 29,

Es regnet und stürmt und schneit.

Goethe:

Dem Schnee, dem Regen, dem Wind entgegen.

And *KW.*, I, 33; III, 19; III, 119. *Ziska und Schottky*, 109. Goetze, *l. c.* 25.)

Lacking simplicity are: Rain-drops fall mild and warm, like long-repressed tears. *Ged.*, 1, 86. As the snow of March disappears before the sun-light, so does his heart-pain. 1, 165. Snow drinks up his tears thirstily. 1, 50, etc.

The evening wind carries the lover's message:

*Müller* :

Du heller linder Abendwind,  
Flieg hin zu meinem Schatz geschwind,  
Es wird dich nicht verdrissen,  
Und fächl' ihr sanft um Wang' und Kinn,  
Treib deine jüngsten Däfte hin  
Und sprich: Der Lenz lässt grüssen! . . . *Ged.*, 1, 36.

(Likewise in *Ged.*, 1, 10, the morning-wind.)

*Wunderhorn* :

Küsstet dir ein Lüftelein  
Wangen oder Hände,  
Denke dass es Seufzer seyn,  
Die ich zu dir sende.  
Tausend schick ich täglich aus,  
Die da wehen um dein Haus,  
Weil ich dein gedenke. . . . III, 32.

(Cf. also Müller, *Ged.*, 1, 101; 1, 44; 1, 132; 2, 98. Heine, *Heimkehr*, 61, *K. W.*, II, 50, *Luftelement*.)

The wind carries flowers to his grave. *Ged.*, 1, 71. Blows its trumpets cheerily. 1, 44. Calls to open to Spring. 1, 84. Beats at his window-pane with green branches. 1, 88. (Cf. Heine,

Tannenbaum mit grünen Fingern  
Pocht ans niedre Fensterlein.

*Berg Idylle*, 2. Bratranek, p. 22.)

Artificial are: Wind tries to cool the meadow's warm breast, but burns itself out in pleasure. *Ged.*, 1, 92. Air is never still, for it has her locks to play with. 1, 161. Wind plays with hearts as it does with the weather-cock. 1, 47, etc.

Hill and Mountain find but rare and commonplace mention in Müller. Steep mountains separate lover and mistress. *Ged.*, 1, 66. If the tall cliffs were leveled, he could see the absent maiden. 1, 66. His heart reaches up towards her who is on the mountains. 1, 69. Mountain and mist disappear in the blue distance. 1, 106. From the mountain he sees her fire burning. 1, 69. From the tallest cliff he looks into the valley and sings. 1, 72. He sees the grazing herds in the valley. 1, 80. The summits stretch their slender towers heavenwards. 1, 105. One such line finds its counterpart in the Volkslied:

*Müller :*

Ich stand auf hohem Felsen,  
Tief unter mir die Flut, . . . *Ged.*, 2, 99.

*Wunderhorn .*

Stund ich auf hohen Bergen  
Und sah wohl über den Rhein. . . . I, 70.

The very stones themselves are made by the miller in *Die schöne Müllerin* to sympathize with him : Stones dance and long to go faster. *Ged.*, 1, 5. Whistle him to come out of the gate. 1, 8. Join in accompaniment to the song of mill-life. 1, 9. He graves in every stone his love for the girl. 1, 9, etc.

. . . In regard, then, to the parallelism between nature and human experience, Müller has been found to be in general upon the same niveau as the Volkslied. Less unconscious in expression, often, going at times beyond the Volkslied material for the clothing of his thought, or falling far behind it in the directness and simplicity of his allegory, at times he invested nature with a sentimentality unknown to the Volkslied, or developed its figures until they lost all smack of the popular and exhaled an overwrought romanticism. Yet considering the comparatively small body of his verse, it is wonderful how often he turns in conscious or unconscious reminiscence to the Volkslied. It could have been no coincidence, but must have been deliberate choice. It was no occasional trifling which manifested itself openly in a handful of verses, but a principle which underlay his art and manifested itself in most of his poetry. At two points alone does he seem to have wilfully misunderstood the Volkslied: first in his *Romanzen* in the *Bundesblüthen*, where popular song was interpreted for him by Bürger, Arndt and Gleim; secondly in his anacreontic pieces, where the homely figures of the Volkslied were occasionally sweetened beyond all power of digestion. He was not hampered, however, by the mysterious and the mediæval as was Eichendorff, or by the cynical and bizarre as was Heine, and therefore the simplicity of the Volkslied found in him more unity of expression. In Heine's poems we feel that the Volkslied enters in only as a single ingredient, not always uniting in perfect proportion with the rest: Heine's very brilliance and genius finding it a medium unsuited to carry the whole burden of thought and expression. The efficacy of such a medium must break down, the moment that a powerful personality expresses itself constantly in terms of it; the use of it added a brighter lustre to many of Heine's verses, as it did to certain of Goethe's, but it remained with each merely one of many art-expressions. Müller's case is radically different: from first to last he spoke in

terms of the Volkslied. His pleasing talent found in it a model for his verses which, though sung in differing chords and with slight individual variations, he never gave up. And the result would seem to have justified his choice, for rarely has lyric talent been more pleasing, or found a wider sphere of appreciation and popularity, than did his, clothed in the simple nature of the Volkslied.

A step beyond the nature-sense of the Volkslied occurs in a few of Müller's poems, when he develops the parallelism between landscape and human nature to a set figure, beginning with a scene from nature and describing it, to compare it later in the song, with use of similar imagery, with human experience or emotion. The most perfect example of this is his *Vineta*, where the bells from the depths of the sea are compared with the bells from the depths of the poet's heart<sup>1</sup>:

Aus des Meeres tiefem, tiefem Grunde  
Klingen Abendglocken dumpf und matt,  
Uns zu geben wunderbare Kunde  
Von der schönen alten Wunderstadt  
In der Fluten Schos hinabgesunken  
Blieben unten ihre Trümmer stehn;  
Ihre Zinnen lassen goldne Funken  
Widerscheinend auf dem Spiegel sehn.

Aus des Herzens tiefem, tiefem Grunde  
Klingt es mir wie Glocken, dumpf und matt;  
Ach, sie geben wunderbare Kunde  
Von der Liebe, die geliebt es hat.  
Eine schöne Welt ist da versunken,  
Ihre Trümmer blieben unten stehn,  
Lassen sich als goldne Himmelsfunken  
Oft im Spiegel meiner Träume sehn. . . . *Ged.*, I, 102.

(Likewise, studied parallelism in: *Ged.*, I, 19. *Der Müller und der Bach. Ged.*, I, 48. *Erstarrung. Ged.*, I, 53. *Letzte Hoffnung*, and in *Frühlingstraum* :

Ich träumte von bunten Blumen,  
So wie sie wol blühen im Mai;  
Ich träumte von grünen Wiesen,  
Von lustigem Vogelgeschrei.

<sup>1</sup> Quoted in Heine's *Die Nordsee* III., *Sämtl. Werke* (Elster), 3, 102.

Ich träumte von Lieb' um Liebe,  
 Von einer schönen Maid,  
 Von Herzen und von Küssen,  
 Von Wonn' und Seligkeit. . . . *Ged.*, 1, 57.

And again, quite as noticeably in *Sonnenschein* :

Wenn auf der spiegelklaren Flut  
 Der goldne Strahl der Sonne ruht,  
 Springt 's Fischlein selig in die Luft  
 Und schnappt nach rothem Abendduft,  
 Und es kräuseln sich plätschernd die Wogen.

Wenn ich dein helles Auge seh',  
 Wird's Herz mir in der Brust so weh  
 Und möcht' mit einem Sprung heraus  
 Aus seinem stillen, dunkeln Haus,  
 Sich zu sonnen in deinen Strahlen. . . . *Ged.*, 2, 21.

(Cf. also *Ged.*, 2, 14, *Die Meere*.)

In the nature-sense as studied thus far, there has been a constant parallelism between nature and human experience, whether vague and partly incoherent, or direct and clearly intelligible; there remains to be considered the instances, few in number, where a contrast between nature and human experience is given expression. Here, the poet, as if in sorrow at the defection of nature which has hitherto been his constant sympathizer and comrade, utters the complaint—It is Spring, all Nature rejoices—I alone am sad.<sup>1</sup>

This note of complaint with nature, or impatience with it, is first sounded in Müller's *Mein !*, where the miller, impatient with a nature too slow-witted to sympathize with his outburst of joy, makes an imperious demand that she lay aside all other occupation, to rejoice with him.

Bächlein, lass dein Rauschen sein !  
 Räder, stellt eu'r Brausen ein !  
 All' ihr muntern Waldvögelein,  
 Gross und klein,  
 Endet eure Melodein !

<sup>1</sup> An example of this in the Jaffé edition of the *Cambridge Songs*, no. 29. *Ztschr. f. d. Altertum*, XIV, 492, quoted from Goetze, p. 4.

Durch den Hain  
 Aus und ein  
 Schalle heut' *ein* Reim allein :  
 Die geliebte Müllerin ist *mein* !  
*Mein* !  
 Frühling, sind das alle deine Blümelein ?  
 Sonne, hast du keinen hellern Schein ?  
 Ach, so muss ich ganz allein  
 Mit dem seligen Worte *mein*  
 Unverstanden in der weiten Schöpfung sein ! . . . *Ged.*, 1, 12.

(Cf. also *Ungeduld. Ged.*, 1, 10. *Das Bad. Ged.*, 2, 15).

A few times a direct antithesis between nature and human emotion is suggested, as in *Einsamkeit* :

Und über mir ziehen die Vögel,  
 Sie ziehen in lustigen Reihn,  
 Sie zwitschern und trillern und flöten,  
 Als ging's in den Himmel hinein. . . .  
 Der Wanderer geht alleine,  
 Geht schweigend seinen Gang. . . . *Ged.*, 1, 33.

Or again in *Einsamkeit* :

So zieh' ich meine Strasse  
 Dahin mit trägem Fuss  
 Durch helles, frohes Leben  
 Einsam und ohne Gruss. . . . *Ged.*, 1, 57.

(Cf. also *Frühlingstraum. Ged.*, 1, 56.)

Such cases of antithesis are however rare in Müller as in the *Wunderhorn*, which offers us only one highly developed example of such contrast :

Wo man nur schaut, fast alle Welt  
 Zu Freuden sich thut rüsten,  
 Zum Scherzen alles ist gestellt,  
 Schwebt alles fast in Lüsten ;  
 Nur ich allein  
 Leid süsse Pein,  
 Unendlich werd gequälet. . . . I, 174.

And this seems hardly the Volkslied manner. (Cf. also *KW.*, I, 206, and III, 132.)

It may be reckoned among the merits of Müller, that he did not develop such antithesis into more startling

contrast, as Heine did, for example (cf. Seelig. *Die dichterische Sprache in Heines Buch der Lieder*. Halle a/S. (dissert.), 1891, p. 70 f. When carried to its furthest extent, such antithesis loses the reality of the Volkslied and denotes not health, but morbidity; as is at once apparent from such verses as the following (Heine, *Lyr. Inter.*, no. 31):

Die Welt ist so schön und der Himmel so blau,  
Und die Lüfte, die wehen so lind und so lau,  
Und die Blumen winken auf blühender Au',  
Und funkeln und glitzern im Morgentau,  
Und die Menschen jubeln, wohin ich schau'—  
Und doch möcht' ich im Grabe liegen,  
Und mich an ein totes Liebchen schmiegen.

Effective as such antithesis may be, the reader feels it to be theatrical rather than dramatic.

The only poems of Müller's which deal with nature in a way utterly outside of the Volkslied manner are his didactic pieces, in which he draws a lesson from nature; poems which may be better called sermons in verse than lyrics. These are very few, and contrast oddly with the happy superficiality of the greater part of the poems. An example or two will suffice.

Seele des Menschen, du gleichest dem Monde.  
Aus den tobenden Stürmen der Brust,  
Aus der irdischen Freuden und Leiden  
Donnernden, blitzenden Ungewittern,  
Aus des Wahnes Nebelschleiern,  
Aus der Sünde Wolkennacht  
Hebst du verklärt und geläutert  
Dein ewiges Auge  
Und beschauest im Spiegel des Himmels  
Dich und die Erde. . . . *Ged.*, I, 124.

(Likewise: *Der Giessbach bei Seeberg. Ged.*, I, 107. *Am Brunnen. Ged.*, I, 108. *Der Egerfluss. Ged.*, I, 106. *Die Forelle. Ged.*, I, 91.)

## REMINISCENCES OF THE VOLKSLIED IN MÜLLER.

Müller's first poetical efforts, a volume of elegies, odes, songs, and a tragedy based upon a novel, written in his fourteenth year (1808), were never printed.<sup>1</sup> One is prone to wish that the poet's contributions to the *Bundesblüthen* (1815), or at least the major part of them, had been overtaken by a like oblivion, interesting and instructive as their republication by Prof. Hatfield may have proven, viewed from a philological standpoint. Judged by Müller's later work, these songs seem curiously ineffective and unmusical and vague. It is difficult to realize that these halting metres were the writing of this adept in rhythms: that these commonplaces of expression, these lines filled in merely that the stanza might have the requisite number of verses, this cloudiness of thought this morbid romanticism, were the prelude to the simple and smooth directness which marked Müller's maturer work. And nowhere is the wide divergence between the *Bundesblüthen* period and the later period more marked than in the five *Romanzen* which give us our first view of Müller's attempts in the field of popular poetry.<sup>2</sup> Here we see the poet who was to teach Heine the spirit of the old song forms laboring unsuccessfully with the motives of the Scottish ballad (*Die Blutbecher*), plodding dully in the footsteps of Bürger (*Der Ritter und die Dirne*),<sup>3</sup> or

<sup>1</sup> Schwab. *l. c.* XVI.<sup>2</sup> *Earliest Poems of W. M.*, Balt., 1898.<sup>3</sup> Compare the title *Der Ritter und die Magd*. *KW.*, I, 50. The *Romanze* preserves the names of the lovers, *Wilhelm* and *Gretchen*, the metre and the general contour of its source (*Sweet William's Ghost*. *Reliques*, ed. Willmott. Lond., 1857, p. 452, transl. in *Herders Volkslieder*, ed. Redlich, p. 348), although the infidelity of the maiden reminds rather of *Wilhelm und Margreth* (*Herder*, 59). In each case the ghost disappears at cock-crow:

Die Hähne krähn zum dritten Mal,  
Der Geist riecht Morgenduft.

In the ballad:

Da kräht' der Hahn, da schlug die Uhr,  
Da brach der Morgen für.

Cf. Bürger's:

Rapp'! Rapp'! Mich dünkt der Hahn schon ruft.  
Rapp'! Rapp'! Ich wittre Morgenluft.

commingling personal experience and tradition from Percy into a whole (*Die zerbrochene Zither*) which causes the death of the hero.<sup>1</sup> The remaining two Romanzen are *Das Band*,<sup>2</sup> a pastoral neither better nor worse than much other *Schäferlyrik*, and *Der Verbannte*, which deals with the exile who has jested away his birthright through light love.

The chief value as regards Müller's later work which the *Bundesblüthen* songs possess is that they show conclusively how he passed through the stage of shallow copying of the external form of popular poetry, as did Uhland in his earlier ballads and Heine in the *Traumbilder*,<sup>3</sup> to come finally to a true appreciation of the Volkslied spirit. What Goethe attained at a bound, Uhland, Müller and Heine acquired through gradual and clearly defined growth, visible in their ballads. The difference between their early and their later work is not alone the gulf which separates youth from maturity, the angularity of inexperience from the finish of a ripper knowledge—it is

<sup>1</sup> The closing verses of the *Romanze* :

Und singt der Zither nach :  
Da ward er bleich, sein Odem sank  
Und seine Seele brach.

Correspond closely to the last stanza of the ballad :

Dein Gretchen ruft dir nach—  
Die Wange blass, ersank ihr Leib,  
Und sanft ihr Auge brach.

<sup>2</sup> The motive of *Das Band* is repeated later in *Die Königin und der Schäferknabe*. *Ged.*, I, 135, though with tragic ending. Compare the stanzas :

Zerbrochen liegt mein Schäferstab,  
Die Heerde irrt allein,  
Und winselnd folgt mein treues Thier  
Mir in den tiefsten Hain.

And

Und an des Abendmeeres Strande  
Da weidet seiner Lämmer Schar;  
Der treue Hund liegt in dem Sande  
Und spielt mit einem blonden Haar.

<sup>3</sup> Hatfield, *Earliest Poems of W. M.*, p. 34. Goetze, *H. H. u. d. d. V.*, p. 6.

a wider difference that may be thus accounted for. It is the art-principle underlying popular poetry, which, misunderstood and regarded as an external thing, gives us the prosaic poetry of the younger Uhland, Müller and Heine—it is this art-principle applied masterfully which has largely helped to make certain of their later songs popular.

Reminiscence of the Volkslied in Müller shows itself first of all and most clearly in the general content and form of his poetry; in its choice of material and its character. The epic form of the older saga and heroic song found no expression in his poems, except for a few ballads<sup>1</sup>: the legends of early German life and the mediæval chivalry, with their traditional figures and motives, palace and castle, king and courtier, princess and page, knight and vassal, carouse and tourney, cloister, church and chapel, the battle and the chase, adventures of the sword and the lance—these found a new incarnation in Uhland,<sup>2</sup> but not in Müller. It is the humbler side of old German popular poetry, the Minnesang and the Volkslied, which is renewed in his verses. With these he sings of Spring and love, faith and unfaith, the sorrow of parting, the despair of absence, the joy of possession: miller and millerlass, huntsman and postillion, journeyman and wandering musician, herdsman and shepherd, reaper and vine-dresser, as light of heart and restless as the nature which calls to them in the loneliness of the wood, the rustling of leaves, the song of birds, or the clouds in full sweep above them; desolate, in the night and the snow, at sound or sight of the sea, amid the falling leaves and bare branches and frost-rain of winter. Songs full of simple patriotism and piety, brimming with pleasing and childlike humor, yet yielding on occasion, as in the *Tafellieder*, to the goliardic, even gargantuan wit which stops but short of ribaldry: songs dripping with wine, yet

<sup>1</sup> E. g. *Die Schärpe*, *Der Glockenguss zu Breslau*, *Die Sage vom Frankenberger See*, *Die Königin und der Schäferknabe*.

<sup>2</sup> Cf. Schults' excellent *Der Einfluss des Volksliedes und der älteren Dichtung auf die Uhlandsche Poesie*. *Herrigs Archiv*, LXIV (1880), p. 13 ff.

essentially German in spirit,<sup>1</sup> whose source is in the drinking lays of the 16th century.<sup>2</sup>

The first song of *Die schöne Müllerin* strikes the keynote of Müller's lyrics—Wandering—and the second (*Wohin?*), in which it finds its most perfect characterization, is an adaptation of a Volkslied. As the sound of the sickle reminds the deserted maiden in the Volkslied of her vanished happiness (Uhland *Volksl.*<sup>3</sup> III, 263), so in Müller's song does the sound of the brook remind the prentice of his loneliness and unrest.

*Müller :*

Ich hört' ein Bächlein rauschen  
Wohl aus dem Felsenquell. . . . *Ged.*, I, 5.

*Wunderhorn :*

Ich hört ein Sichlein rauschen,  
Wohl rauschen durch das Korn. . . . II, 50.

(Cf. Eichendorff's

Ich hör' die Bächlein rauschen,

Rückert's

Ich hört' ein Sichlein klingen  
Wohl klingen durch das Korn.

and Brentano's

Ich hör' ein Sichlein rauschen  
Wohl rauschen durch den Klee.)

The last stanza of Müller's song :

Lass singen, Gesell, lass rauschen,  
Und wandre fröhlich nach. . . . *Ged.*, I, 6.

tallies with the *Wunderhorn* :

Lass rauschen, Lieb, lass rauschen,  
Ich acht nicht wie es geht. . . . II, 50.

<sup>1</sup> Es liegt in den Trinkliedern etwas entschieden Deutsches (says Max Müller: *Vorw.*, s. *Ged. von W. M.*, p. viii), und keine Nation hat ihren Wein so in Ehren gehalten als die unserige. Kann man sich englische Gedichte auf Sherry oder Port denken? Hat der Franzose viel von seinem Bordeaux selbst von seinem Burgunder zu erzählen?

<sup>2</sup> As in the *Wunderhorn*, II, 412-434. Of Müller's songs especially *Der Zechbruder und sein Pferd*, *Der Trinker von Gottes und Rechts wegen*, *Est, Est!* *Der König von Hukapetapank*, *Die Arche Noäh*, *Der gute Pfalzgraf*.

(A combination copied by Bürger (*Lenore*, 16th stanza)

Lass sausen, Kind, lass sausen.)

Müller's

Ich weiss nicht, wie mir wurde.

is due to the Volkslied's

Ich weiss nicht, wie mir wird.

The pun in the 4th stanza of *Wohin*, and the water-nymphs in the 5th stanza, are additions by Müller. The 5th stanza:

Was sag' ich denn vom Rauschen?

Das kann kein Rauschen sein:

Es singen wol die Nixen. . . . *Ged.*, 1, 5.

bears a curious resemblance to Heine's *Heimkehr*, 9, last stanza:

Das ist kein Rauschen des Windes, '

Das ist der Seejungfern Gesang.

The verses in *Ungeduld*:

Ich meint', es müsst' in meinen Augen stehen,

Auf meinen Wangen müsst' man's brennen sehn. . . . *Ged.*, 1, 10.

correspond to the thought contained in Meinert, *Unendliche Liebe*, p. 253, st. 3, which Goetze, p. 17, connects with Heine's

Verriet mein blasses Angesicht

Dir nicht mein Liebeswehe? . . . *Hk.*, 53.

For the beginning of *Morgengruss*:

Guten Morgen, schöne Müllerin. . . . *Ged.*, 1, 10.

Cf. Nicolai, *Feyner Almanach*:

Gut'n Ab'nd! gut'n Ab'nd! Fraw Müllerinn. . . . 1, 59.

Müller's verse (*Die liebe Farbe*):

In Grün will ich mich kleiden. . . . *Ged.*, 1, 16.

copies the Volkslied,

In Braun will ich mich kleiden. . . . *KW.*, I, 391.

In Schwarz will ich mich kleiden. . . . *KW.*, I, 394.

Cf. also Gorres., *Altdeutsche Volks- und Meisterlieder*, Frankfurt, 1817, p. 77,

Grün will ich mich kleiden,

and p. 155,

In Weiss will ich mich kleiden.

The closing verses of *Die böse Farbe* :

Ade, ade! und reiche mir

Zum Abschied deine Hand! . . . *Ged.*, I, 17.

as well as (*Das Hirtenfeuer in der römischen Ebene*) :

Ade, ade, Geliebte!

Und reich' mir deine Hand! . . . *Ged.*, I, 69.

contain a reminiscence of the Volkslied.

*Wunderhorn* :

Und wenn zwey Liebende scheiden,

Sie reichen einander die Händ. . . . I, 103.

(Cf. also *KW.*, III, 59, Ziska und Schottky, 86, etc.,<sup>1</sup> Heine, *Lyr. Int.*, 49, Goetze, 13.)

Müller's *Blümlein Vergissmein* (*Ged.*, I, 17) reminds, albeit somewhat vaguely, of *Der traurige Garten* (*KW.*, I, 206).

The idea that angels visit the grave :

Und die Englein schneiden

Die Flügel sich ab

Und gehn alle Morgen

Zur Erde hinab. . . . *Ged.*, I, 20.

is derived from the Volkslied :

*Wunderhorn* :

Lieb Aennchen kam ins tiefe Grab,

Um Aennchen sungen die Engelein. . . . I, 275.

(Cf. also *KW.*, II, 201.)

Popular are other usages of angels in Müller :

Da halten die Englein die Augen sich zu

Und schluchzen und singen die Seele zu Ruh'. . . . *Ged.*, I, 19.

(Cf. Heine's

Dazwischen schluchzen und stöhnen die guten Engelein. . . . *Lyr. Int.*, 20.)

Angels come from heaven to kiss Nannerl's rosy cheeks, *Ged.* I, 41. An angel enfolds the lovers in his warm

<sup>1</sup> For Heine's relation to this book, compare the letter (May 4, 1823) to Max Schottky in *H. H.'s Autobiographie*, hrsg. v. Karpeles, Berlin, 1888. Goetze, *l. c.*, 2.

wings. I, 24. Angels lead the lover from his grave to paradise. I, 81. Angels wash with dew the dead child's rosebush. I, 113.

The baptism of tears:<sup>1</sup>

*Müller:*

Lass auf dein Haupt mich weinen:  
Tauft denn die Thräne nicht? . . . *Ged.*, I, 28.

is borrowed from the *Wunderhorn*:

Aus ihren schwarzbraunen Aeugelein  
Sie ihm das Weihwasser gab. . . . I, 72.

For Müller's lines:

Wer hat das Wandern doch erdacht?  
Der hatt' ein Herz von Stein. . . . *Ged.*, I, 32.

Cf. the *Wunderhorn*:

Wer hat doch das Scheiden erdacht,  
Das hat mein jung frisch Herzelein  
So frühzeitig traurig gemacht. . . . I, 103.

(Also *KW.*, I, 163, *Wer's Lieben erdacht.*)

Popular in Müller is the appearance of the watchman:

Der Wächter bläst die Stunde. . . . *Ged.*, I, 36.

(Cf. also *Der Nachtwächter*, *Ged.*, 2, 40.)

*Wunderhorn*:

Wachet auf, ruft uns die Stimme  
Der Wächter sehr hoch auf der Zinne. . . . I, 101.

The letter containing the loved-one's heart in it;

*Müller:*

Flugs thät sie erbrechen  
Das Briefchen so fein  
Und schaute schnurgrade  
Ins Herz mir hinein. . . . *Ged.*, I, 37.

is a motive from the modern Volkslied. Cf. Büsching und von der Hagen. *Sammlung deut. Volkslieder*, Berlin, 1807, no. 35:

<sup>1</sup> An idea used twice in Müller's novel *Debora* (1827), cf. his *Schr.*, III, pp. 181, 256. 'Es fehlt an Weihwasser; da rinnt plötzlich ein reicher Strom von Thränen aus den Augen des entzückten Jünglings, der Engel fängt sie in seinen Händen auf, und Maria wird damit getauft.' Cf. Heine (quoted from Greinz, 74): Donna Clara weint Thränen aus lichten Augen auf Almansors braune Locken, so dass er träumt, er stehe wieder im Dome zu Corduva und empfangt das Sakrament der Taufe.

Liebster Schatz, wenn du willst schreiben,  
Schreibe mir ein Briefelein,  
Dass du mir getreu willst bleiben;  
Drücke auch dein Herzchen ein.

For Müller *Ged.*, I, 45, str. 1, cf. *KW.*, II, 193, str. 3.

A like picture with that of *Gute Nacht* (*Ged.*, I, 46) in *Abschied von Bremen* (*KW.*, I, 289).

The broken ring symbolizing broken faith, made famous by Eichendorff in *Das zerbrochene Ringlein* (cf. Müller's *Abschied*, *KW.*, I, 103) is used in Müller's *Auf dem Flusse*:

Um Nam' und Zahlen windet  
Sich ein zerbrochener Ring. . . . *Ged.*, I, 51.

(Cf. also Bürger's *Lenardo und Blandine*, str. 41.)

A ring betokens constancy beyond death.

Müller:

Hast einst der Maid gegeben  
Ein Ringlein schwarz und roth;  
Dran hält sie dich gebunden  
Im Leben und im Tod. . . . *Ged.*, I, 130.

Wunderhorn:

Er that von seinem Finger herab,  
Ein Ringlein von Golde so roth:  
Nimm hin, du Hübsche, du Feine,  
Trag ihn nach meinem Tod. . . . I, 70.

When love is dead the ring is thrown into the water.

Müller:

Muss jetzt ich von ihr nehmen  
Das Ringlein schwarz und roth,  
Und will es gleich versenken  
Hier in dem tiefsten See. . . . *Ged.*, I, 130.

Wunderhorn:

Was zog er ihr abe vom Finger?  
Ein rothes Goldringelein,  
Er warfs in fließend Wasser, . . .  
Bis an den tiefen See. . . . I, 283.

For *Das Wirthshaus* (*Ged.*, I, 55) *Auf einen Todtenacker hat mich mein Weg gebracht*, cf. *KW.*, III, 13 (*Vision*) *Ueber den Kirchhof gieng ich allein*.

*Ländlicher Reigen* (*Ged.*, I, 65) is a dance song with the alternating dialogue of raillery, examples of which in the *Wunderhorn* are *Geh du nur hin, ich hab mein Theil*, I, 371,

*Verlorene Mühe*, I, 372, *Starke Einbildungskraft*, I, 373, etc. Cf. Hatfield, *Poetry of W. M.*, p. 6, *Ziska und Schottky*, 109, 118, Uhland's *Hans und Grete*, etc.

For Müller, *Ged.*, I, 66, st. 4, cf. *KW.*, III, A, 101, *Tanzliedchen*.

The false tongues which hurt more than thorns and thistles (*KW.*, III, 17), *der Klüffer Zungen* (*KW.*, I, 40; III, 64), come to mention in Müller's *Der Ohrring* (*Ged.*, I, 68) and in *Der Feuerstein* (*Ged.*, I, 97); they are circumvented in *Abrede* (*Ged.*, I, 81).

Evidently reminiscent of Christopher Marlowe's *Pas-sionate Shepherdess* (Percy's *Reliques*, p. 110), Come live with me, and be my love, are Müller's verses:

Komm, Kind, mit mir zu wohnen  
Im freien Waldrevier. . . *Ged.*, I, 75.

(Müller knew Marlowe early, publishing a translation of his *Doctor Faustus* in 1818.)

The opening stanza of *Liebesgedanken* (*Ged.*, I, 76) is a *Schnaderhüpfel*:<sup>1</sup>

<sup>1</sup> As is also Müller's stanza (*Höhen und Thäler*):

Mein Mädchen wohnt im Niederland,  
Und ich wohn' auf der Höh';  
Und dass so steil die Berge sind,  
Das thut uns beiden weh. . . *Ged.*, I, 66.

lines which the writer has been unable to find in any collection printed before Müller's publication of them, but the exact counterpart of which appear in Dunger's *Rundäs*, No. 593.

Mei Mädlel wohnt im Niederland  
und ich wohn auf der Höh,  
und dô m'r net besamme senn,  
dô thut's uns beiden weh.

Is this *Schnaderhüpfel*, sung in Zeulenroda, older or younger than Müller's stanza? The lines of Müller which immediately follow the above:

Ach Felsen, ihr hohen Felsen ihr,  
Wozu seid ihr doch da?  
Wenn's überall fein eben wär',  
So wär' mein Schatz mir nah. . . *Ged.*, I, 66.

remind involuntarily of the Styrian *Vierzeiler* (Hörmann, *Schnaderhüpfeln aus den Alpen*. Innsbruck, 1894,<sup>3</sup> no. 256):

Wänn däs Bergerl nit war'  
Und das G'stäud nit daneb'n,  
So kunnt' i mein' Diendl  
In's Kammerl 'neinseg'n.

Je höher die Glocke,  
 Je heller der Klang;  
 Je ferner das Mädchen,  
 Je lieber der Gang.

*Ziska und Schottky (Liebesglück) :*

Wiä heha da Duä'n,  
 Wiä schen'r is 's G'lait;  
 Wiä waida zum Diä'nd'l,  
 Wiä gress'r is d' Fraid! . . . 66.

Quite as evidently are the verses:

Ein Mieder von Scharlach,  
 Ganz funkelnagelneu,  
 Und unter dem Mieder  
 Ein Herzlein so treu. . . . *Ged.*, 1, 77.

taken from *Ziska und Schottky*, p. 69, st. 4:

Wäs geht iäh' no ä?  
 A Kiderl blitzblä,  
 Und a Jeperl a naig's—  
 Und a Heä'z'l a trai's.

The last two stanzas of *Ausforderung* (*Ged.*, 1, 78) would seem to be from the Italian ritornelle which Rückert translated in his *Schönheit von Werth* (*Die Ritornelle von Ariccia*, no. 27).

*Müller :*

Und ist dein Dirnel schöner,  
 So trag's zur Stadt hinein .  
 Zum Markte, zum Verkaufe,  
 Für's Dorf ist's halt zu fein.  
 Und ist dein Dirnel frömmmer,  
 So führ' es gleich nach Rom.

*Rückert :*

Schönste im Lande!  
 Die Schönheit, die dir Mamma hat gegeben,  
 Trag' sie nach Rom, man leiht dir drauf zu Pfande.

Müller's *Abschied* (*Ged.*, 1, 78) again is a close adaptation of *Ziska und Schottky*, 116 (*Die Trennung*). The rendering amounts in places to a translation, as is at once evident by a comparison of the opening stanza of each:

Müller :

Was soll ich erst kaufen  
Eine Feder und Tint' ?  
Buchstabiren und Schreiben  
Geht auch nicht geschwind.  
Will selber hinlaufen  
Zu der Nannerl ins Haus,  
Will's mündlich ihr sagen :  
Unsre Liebschaft ist aus.

Ziska und Schottky :

Ai wås soll i denn kaf'n ?  
A Dift'n, Bâbiä' ;  
Ai wås soll i denn schraib'n ?  
Da Nannerl an'n Briäf.  
Wüll glai sölba hiñgehñ  
Zu da Nannerl in's Haus,  
Und i wüll iähr afwais'n,  
Dass d' Liäbschäft is aus.

as well as the closing verses :

Müller :

Und müssen wir scheiden  
In jetziger Zeit,  
Führ' Gott uns zusammen  
In die ewige Freud'.

Ziska und Schottky :<sup>1</sup>

Wal ma miäss'n schoñ schaid'n  
Bai d'r jäziñga Zaid ;—  
Vüllleicht kimmama z'sämma  
In d'r ewiñga Fraid !

In Müller, as often in the Volkslied, the action of the song takes place before the mistress' house and window (cf. Greinz., *l. c.* 88 f.). *Erlösung, Ged.*, I, 79, *Vor meines Mädchens Fenster*. *Abrede, Ged.*, I, 81. *Vor meiner Liebsten Fenster*, also *Ged.*, I, 10, st. 4 ; I, 11, st. 2 ; 14, st. 3 ; 15, st.

<sup>1</sup> Such copying on Müller's part leads to the belief that a more thorough knowledge of his sources than yet exists will reveal the fact that other of his songs which criticism has accepted as original may be no more so than those in which he has adapted alien folksongs, viz., the Italian and the Greek. Stanzas like *Ged.*, I, p. 38, ll. 9-14 ; p. 66, ll. 28-31 ; p. 67, ll. 18-21 ; p. 73, ll. 21-24 ; p. 75, ll. 5-8, etc., would seem to indicate sources, as yet unknown, in the *Schnaderhüpfel*.

4; 17, st. 3; 25, st. 2; 26, st. 4; 36, st. 4; 37, st. 2; 46, st. 3; 47, st. 1; 51, st. 5; 61, st. 6; 63, st. 4; 73, st. 2, 79, st. 2; 138, st. 5, etc.

The formula in Müller:

Thut auf, thut auf die Fensterlein. . . . *Ged.*, I, 36.

Thu auf, Herzallerliebste. . . . *Ged.*, I, 81.

Thu auf die Thür, du holde Maid,

Thu auf und lass mich ein. . . . *Ged.*, 2, 88.

occurs frequently in the Volkslied:

Thu auf, thu auf, vielschöne Magd. . . . *KW.*, I, 15, etc.

For the source of the two last stanzas of *Die Umkehr* (*Ged.*, I, 81) cf. *Mod. Lang. Notes*, xiv, p. 166.

The motive of the cautious mother and the disobedient child (*Der Kranz*, *Ged.*, I, 82) is found in *KW.*, II, 29 (*Wär ich ein Knab geboren*). *KW.*, III, 73 (*Auch ein Schicksal*).<sup>1</sup>

The motive in *Die Steine und das Herz*:

Ich steh' am Ufer bei dem Binnensee.

Es thut das Herz mir nach der Lieben weh,

Die drüben sitzt und nicht herüberkann. . . . *Ged.*, I, 98.

is similar to that of *Edelkönigs-Kinder*.

*Wunderhorn*:

Beisammen konten sie dir nit kommen,

Das Wasser war viel zu tief. . . . II, 252.

(Cf. also Müller's *Höhen und Thäler*, where natural barriers separate two lovers (*Ged.*, I, 66) and jokingly in *Gesellschaftliches Trinklied für Philister* (*Ged.*, 2, 53). *KW.* (1874), I, 329, *Zwei Wasser*. *KW.*, I, 331, *Der verlorene Schwimmer*, etc.

*Der Glockenguss zu Breslau* (*Ged.*, I, 124), whose theme is

<sup>1</sup> Though this is of course not limited to the Volkslied, but is common to all erotic poetry. A distinction must be always made between situations characteristic of the Volkslied alone and situations which the Volkslied employs in common with other verse, or else clearness is at an end. How rarely these divisions are kept apart is apparent when one consults such a study as Ališkievich's *Die Motive in der Liedersammlung 'Des Knaben Wunderhorn'*, Brody, 1898, where the author deals at length (pp. 14-16) with the important role played by the numerals 'two' and 'three' in the collection in question. Why not also the numeral 'one'? Surely this occurs frequently in the Volkslied.

based on the legend found in Grimm, *Deutsche Sagen* (Berlin, 1816), I, 189, is closely modeled after *Die Juden in Passau*, *KW.*, I, 93.

*Müller :*

War einst ein Glockengiesser  
Zu Breslau in der Stadt. . . *Ged.*, I, 124.

*Wunderhorn :*

Fing an ein grossen Jammer  
Zu Passau in der Stadt. . . I, 93.

Popular is also the craving on the part of the bell-founder of one last boon before death :

Ihr Herren lieb und werth ;  
Doch eine andre Gnade  
Mein Herz von euch begehrt. . . *Ged.*, I, 127.

*Wunderhorn :*

Ihr lieben Herrn von Augsburg !  
Noch eine Bitt an euch. . . II, 193.

(Cf. also *KW.*, II, 171).

The sacrament is administered to the condemned prisoner. Müller, *Ged.*, I, 127. *KW.*, I, 221. Popular in tone are also : *Die Augen gehn ihm über*, *Ged.*, I, 127. *KW.*, I, 333. *Ach Meister, wilder Meister*, *Ged.*, I, 126. *KW.*, I, 221, and the belief (*Ged.*, I, 125) that mixing love and faith into the form makes the bell's tone the sweeter.

*Die Sage vom Frankenberger See bei Aachen* is a working-over of the legend in the *Kaiserchronik* (Massmann, *K.*, III, 1020 ff.), which deals with Charles the Great and the magic ring. Müller purified his material in moulding it. As Uhland made pathos out of the brutality of *Der Wirtin Töchterlein* (cf. Eichholtz, *l. c.* 106), so Müller turned the clay of the story of the inexpressible sin and its confession into gold. In both *Kaiserchronik* and Müller the motivation is the same. It is the ring that causes the emperor's mistress to retain in death the freshness of imperishable youth—it is the good bishop's intercession that brings the message from heaven which explains the mystery. The ending alone Müller has from the *Volkslied*, where, as so

often, the lover demands to be buried with his dead mistress :

Versenket in den grünen See  
Dereinst die Hülle mein. . . . *Ged.*, I, 130.

A motive which Müller uses again in *Die Schärpe* :

Und wenn ihr ihn begräbet,  
Lasst eine Stelle frei. . . . *Ged.*, I, 133.

Cf. *KW.*, I, 53. *KW.*, II, 252. *KW.*, II, 293. *KW.*, III, 16. Heine, *Lyr. Int.*, 31, 32. *Sweet William's Ghost, Rel.*, 453. Böhl de Faber's *Floresta de Rimas antiguas castellanas*, no. 123. Fauriel (Müller), II, 7. Greinz, *l. c.* 18, etc. For a collection of the sources of this story of Charles the Great, cf. G. Paris et A. Bos. *La Vie de Saint Gilles (Soc. d. anc. textes franc, 1881) Introd.*

The theme of *Liebchen Überall* (*Ged.*, I, 145), Müller found probably in *Der Schiffer und sein Liebchen*, an English ballad translated by Bothe (*Volkslieder*; Berlin, 1795, p. 413).<sup>1</sup>

*Müller :*

Und wo ich geh' und wo ich steh',  
In Schloss und Stadt und Feld,  
Da find' ich auch ein Liebchen gleich,  
Das schönste von der Welt.  
Ich trag' allweg im Herzen mein  
Mein Liebchen durch die Welt ;  
Da find' ich eins, da hab' ich eins  
In Schloss und Stadt und Feld.

*Bothe :*

Glaub nicht, was man zu Lande spricht ;  
Kannst meinethalben ruhig schlafen :  
Ein wackrer Schiffer findet nicht  
Ein Lieb in jedem Meereshafen ;  
Doch ja, ich find' Eins, denn im Herzen hier  
Trag' ich allstets dein trautes Bild mit mir.

A similar motive in the Volkslied :

Von dir geschieden,  
Bin ich bei dir.  
Wo du nur weilest,  
Bist du bei mir.

<sup>1</sup> Dedicated to 'Vater Gleim, Dem deutschen Volksdichter.' (!) The song is from *The Linnet*, London, 1749, p. 55.

There follow (pp. 154-171) Müller's anacreontics, grouped under the titles *Erotische Tündeleien* and *Devisen zu Bonbons*. The metre and the manner of popular songs are oftentimes to be found here, but the sturdiness and directness of the Volkslied have given place generally to the weak and tortuous windings of triviality. Rhine-wine has become champagne, love has been latinized into Amor, the north-wind has become the zephyr, and rose-leaves and kisses are the sum of life. The King of Thule and his golden cup, of which Goethe's *Gretchen* sings:

Es war ein König in Thule,  
Gar treu bis an das Grab,

meet a strange fate at Müller's hands:

Und an einer weissen Klippe hängt ein alter goldner Becher,  
Jener, den zum Tode leerte Thule's königlicher Zecher.  
Darin will ich Perlen lesen und Korallenknospen pflücken,  
Um als treuer Liebe Krone auf das Haupt sie dir zu drücken. . . . *Ged.*, I, 155.

and Homburg, who describes love as

Ein Zweifel-haffter Trost, und süsse Bitterkeit,  
Ein unvergifteter Gifft, und kluge Narrethey.<sup>1</sup>

is no whit more roundabout than Müller, who finds it:

Bittersüss und lieblichherbe,  
Grausam mild und labend schmerzlich. . . . *Ged.*, I, 170.

It were unfair, however, to quote such verses as these without mentioning that they are apart from the manner of all of Müller's other writing, and that they are of rare occurrence. It is characteristic of him that, although he could not write anacreontics without lapsing constantly into popular forms of expression, he could keep his lyrics free from the stilted and artificial metaphors which burdened his anacreontic pieces. These latter are the after-glow of Gleim.

The second volume of Müller's *Gedichte*, with the exception of 13 sonnets, *Die Monate* (dedicated from Florence, Italy, to Ludwig Sigismund Ruhl. Compare Brentano's *Die Monate*, dedicated to Dr. Förster), the epigrams and

<sup>1</sup> E. C. Homburg, *Schimpff- und Ernsthafte Clio*, 1642.

the drinking songs, is given over to Müller's songs on foreign models—and here the influence of the German Volkslied, although coming in isolated instances to full expression, remains for the most part an undercurrent, difficult to analyze, yet always felt.

The lines :

Fischerin, du kleine,  
Schiffe nicht alleine. . . . *Ged.*, 2, 14.

are the undoubted prototype of the similar verses in the well-known street-ballad, *Das Fischermädchen* :

Fischerin du kleine,  
Fahre nicht alleine.<sup>1</sup>

although there is no further likeness in the two songs.

*Der Garten des Herzens* contains the mention of heart under lock and key, which has appeared in the Volkslied and in the *Schnaderhüpfel* in numberless variations ever since the time of Wernher of Tegernsee (1170):

Du bist min, ich bin din,  
des solt du gewis sin ;  
du bist beslozen  
in minem herzen.  
verlorn ist das slüzzelin,  
du muost immer drinne sin.

*Müller* :

In meines Herzens Mitte blüht ein Gärtchen,  
Verschlossen ist es durch ein enges Pförtchen,  
Zu dem den Schlüssel führt mein liebes Mädchen. . . . *Ged.*, 2, 23.

The form which seems nearest Müller's is:

Mei' Herz ist verschlossen,  
Ist a Bogenschloss dran :  
Ist an anzigs Buebl,  
Das 's aufmachn kann.

Müller's lines (*Ged.*, 2, 29, 16-17):

Und wer ein Mädchen raubt, der ist kein Räuber,  
Nein, heisst ihn einen wackern Buhler lieber !

<sup>1</sup> Which Weddigen (*Geschichte d. d. Volksdichtung*, Wiesbaden, 1895, p. 247, note) uses as a warning example of the fact that the more nonsensical and flat the modern street-ballad, the greater is its vogue. The goal of the modern Volkslied is (he mourns) naked vulgarity.

find a close correspondence in the Volkslied (*Der hübsche Schreiber*):

Warumb sol ich morgen hangen?  
ich bin doch ja kein dieb;  
das herz in meinem leibe  
das hat die frewlein lieb. . . . (Uhland, no. 98.)

with which compare Heine's

Zum Teufel, Gesindel! Ich bin ja kein Dieb,  
Ich möchte nur stehlen mein trautes Lieb.

Direct traces of the Volkslied in Müller's drinking songs are few. The opening stanza of *Die schönsten Töne* (*Ged.*, 2, 38) is a reminiscence of the stanza of *Sally in Our Alley*, which Müller used elsewhere (cf. this journal, vol. 2, p. 313, note). The source of *Geselligkeit* (*Ged.*, 2, 38) is *Lebenslust* of Opitz. The refrain of *Der Nachtwächter* (*Ged.*, 2, 40) is borrowed from the *Stundenruf* of the provincial night-watchman.<sup>1</sup> Müller's student-song, *Die Arche Noäh* (*Ged.*, 2, 43) like Kopisch's popular *Historie von Noah*, makes Noah the father of German wine. The opening verse of *Der gute Pfalzgraf* (*Ged.*, 2, 44) is taken from the Volkslied—e. g. *Es war ein Markgraf über dem Rhein*, *KW.*, I, 83. *Es wohnt ein Pfalzgraf an dem Rhein*, *KW.*, I, 259, etc. *Der König von Hukapetapank* (*Ged.*, 2, 73) reminds of *Schnützelputz-Häusel*, *KW.*, II, 406. In general, however, though popular in metre, treatment and language, Müller's drinking songs are without direct correspondence in the Volkslied. As Müller's language and technique are to be made the subject of the following study, they may be omitted from discussion here.

<sup>1</sup> Cf. Wichener, *Stundenrufe und Lieder deutscher Nachtwächter*, Regensburg, 1897, p. 29, etc.

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## THE PRIMITIVE ARYAN NAME OF THE TONGUE.

TWO nearly contemporaneous attempts appeared some two years ago to connect γλωσσα with the other Aryan names of the tongue. The first of these to be published was an attempt of my own, 'English *Lung*': Greek γλωσσα, etc., in *Modern Language Notes* 9, 261 sq. (May, 1894). I deduced all the Protean forms of the word for the tongue from a primitive root \**gliġh-*, with alternative forms \**liġh-* and \**giġh-* due to sentence euphony. A little later in the same year a paper bearing the title 'The Aryan name of the Tongue' appeared in the *Proceedings of the Oriental Club of Philadelphia*, bearing the well-known signature of H. Collitz. My own essay was somewhat premature, in some of the views expressed, and I could not of course pretend to any such grasp of the materials as shown by Professor Collitz. His base was different from mine, being in its fullest form \**dleṅġh-*, with alternatives \**leṅġh-* and \**deṅġh-*. The variants assumed by each of us are on precisely the same footing.

A year or two before, Johansson had printed in *Indo-germanische Forschungen* (ii, p. 1 sq.) an explanation of Sk. *jihvā* 'tongue,' by which he sought to reconcile its phonetics with Lat. *lingua*, OIr. *tenge* and Goth. *tuggon*. He likewise operated with a triple base, viz: \**zdṅġh-*, with alternative forms \**zṅġh-* and \**dṅġh-*. The Greek word γλωσσα he did not seek to bring into the group.

I propose now to make a restatement, with modifications, of my own theory, and to contrast it with the other two, citing in advance, in tabular form, the words I shall chiefly rely upon for the establishment of the triple base *gliġh-*, *liġh-*, *giġh-*,

- A. Greek. 1) *λείχω* 'lick.'  
 2) *λιχανός* 'the fore-finger from its use in licking up.'  
 3) *λιχάζω* = *λιλαίομαι*, *γλίσχομαι*, akin to *λείχω*—so Liddell & Scott, based on Hesychius.  
 4) *λιχμάω* 'play with the tongue'—of snakes—'lick.'  
 5) *λίχνος* 'dainty, lickish, greedy.'  
 6) *γλίσχομαι* 'long for,' cf. above *λιχάζω*.  
 7) *γλώσσα* 'tongue.'
- B. Latin. 1) *lingere* 'lick.'  
 2) *ligurio* 'lick up greedily, long for.'  
 3) *limus* 'looking sideways.'  
 4) *lingua* 'tongue.'
- C. Sanskrit. 1) *√rih* || *lih* 'lick.'  
 2) *jéhamānas* 'lolling, panting, opening the jaws,' cf. *jéhamānas jihvām* (R. V. vi, 3, 4.) 'lolling the tongue.'  
 3) *jihmā* 'askant, squint-eyed.'  
 4) *jihvā* 'tongue.'

We may infer, taking the Greek words alone, a root *λιχ-* alternating with *γλιχ-*. From Sanskrit alone we may infer a doublet *lih* || *jih-* 'lick.' If we combine these results we get a base *\*gliḡh-*, alternating with *\*liḡh-* and *\*ḡiḡh-*. In support of the last base, I note that the phonetic relation of Lat. *limus* and Sk. *jihmā* is just that of *lingua* and *jihvā* so far as the initial consonant is concerned. It may of course be questioned whether *limus* 'darting the eyes' has anything to do with *λιχμάομαι* 'dart the tongue,' but the two meanings seem to me, if considered from the point of view of metaphor, identical. Another meaning of *jihmā* is 'treacherous'; this we may compare with *γλιχός*, for which Hesychius gives the alternative definition *πολυπράγμων*, 'busy body.' If the primitive Aryans were acquainted with salt-licks the notion of 'treacherous' might come from 'slippery.' The earliest registered meaning of *jihmā* is, however, 'oblique.' This is com-

parable in meaning with English *slope* 'an oblique direction': *slip* and *slop* 'a slippery place.' Greek preserves this sense for us in *λικριφίς* (<\**λικριφίς*) and, with abnormal vowel, *λέχριος* 'crosswise'; while in *γλίσχος* (for \**γλιχ-σ-κρος*) 'sticky' the sense of 'sloppy' is preserved, cf. OE. *slȳppe* 'the sloppy droppings of a cow,' and *slȳpe* 'a viscid substance'; original sense 'a slippery place' (cited from Skeat, *Etym. Dict.* s. v. *slop*). I further note Lat. *limus* 'mire.' Enough has been said, I trust, to enable us to see that in *γλιχός* 'busybody,' *γλίσχος* 'sticky,' *λικριφίς* 'crosswise,' Sk. *jihmá* 'treacherous,' 'crosswise,' 'squint-eyed,' Lat. *limus* 'mire,' *limus* 'squint-eyed' we have words probably akin that derive from a triple base \**gliǵh-*, *liǵh-*, *ǵiǵh-* 'lick.' This is the precise relation, so far as the initial consonants are concerned, between *γλώσσα*, *lingua* and *jihvā* 'tongue.'

Coming to the specific explanation of *γλώσσα* it is first to be noted that it is probably akin to *γλωχίς* 'point,' as Collitz and I have independently explained. Collitz further derives *γλώσσα* from \**γλωχ-ya*, or rather from \**γλωχf-ya*. No instance of *χf* seems to be in reach, however, and it is barely possible that *χf* regularly yielded *σσ* in Greek, just as *τf* did; cf. *xy* > *σσ* beside *ty* > *σσ*.

As long as the combination of *σπλάγχνα* 'inmeats,' Lat. *lien*, Sk. *plihán-* 'spleen' goes unchallenged it is possible to connect the form *γλάσσα* (used by Herondas) with Lat. *lingua*, barring of course the infixed *n*. I derive *γλάσσα* from *γλῆχ-*, and *γλώσσα* from *γλῆχ-*. For *λ* instead of *κ* I suggest that the highly sonant and vibrant *l* won over the weakly sonant *i*.

Initial *gl-* seems also to be preserved in certain Albanian words for 'tongue,' viz: Calabrian *gluqe*, Sicil. *gl'unze*. The regular Albanian form is *g'uqe*, which Collitz thinks is secondary to the forms in *gl-*. The form *l'uqe* 'ladle' (cf. Lat. *ligula*) perhaps belongs here too, though, according to G. Meyer (*Alban. Wört.* s. v.) it is an early borrowing of OBg. *lŭzica*, of which we shall have more to say presently.

As compared with the bases *gliḡh-*, *liḡh-*, Sk. *jihvā* seems to go back to an original *gliḡh-*, which may be regarded as a 'desyncretic' product of *gliḡh-* || *liḡh-*, or as due to some special conditions of sentence euphony. On the other hand we may have here a simple product of popular etymology in the Indiranian branch. Thus *jihvā* may have been associated with *√hvā* 'call,' and have carried with it *jēhamānas* 'panting with the tongue,' and *jihmā* 'treacherous.' Or in the group *√jrm̐bh* 'gape,' *√jambh* 'chew up,' *√jeh* 'open the jaws,' we have alliterative assimilation, 'fore-rhyme.'<sup>1</sup> This assimilation may have set in from *jāmbha* 'tooth, jaw' to *jihvā* 'tongue.' I suppose no one will be disposed to deny that these two parts of the body are in close touch.

In Goth. *tuggon* 'tongue' I see the effect of fore-rhyme with *tunthus* 'tooth,' and so in OLat. *dīngua* the influence of *dens*, if indeed we can accept the testimony of Marius Victorinus (A. D. saec. quart.) as a guarantee of the form, which I very much doubt.

A number of the words for 'tongue' preserve their original *l*, viz: Armen. *lezu*, OIr. *ligur*, Lith. *lėžiūwis*, as well as Lat. *lingua*.

In OBg. *j-ęzy-ku*, however, and OPruss. *insuwis* there is a lost initial, either *l*, or possibly *z*, *s* (<*g*). In Old Prussian there are several words that may have deflected an original *\*lizuwis*, e. g. *ins-tixs*<sup>2</sup> 'thumb.' cf. above *λεχάνος* 'licking-finger,' Lith. *ližiūis* 'pointing-finger.' I also note OPruss. *instran* 'fat' ('what is licked').

It is with another part of the body, however, that I propose to connect 'tongue,' viz: 'throat.' We have in

<sup>1</sup> Such a change seems to be shown by Lat. *dautia*, later *lautia*. Here *lautia* seems to have been made alliterative with *legati*, for *lautia* was a feast to the *legati*. Livy twice at least gives the formula *loca lautia legatis* (28, 39, 19; 30, 17, 14.—cf. Lindsay, *Lat. Lang.*, p. 286). To go to an entirely different sphere it was but yesterday I heard a mother saying to her baby girl "a little lawter" for 'a little water.'

<sup>2</sup> For *ins-tixs* I suggest a comparison with Sk. *aṅg-uṣṭha* 'thumb': *√aṅh* 'be narrow,' taking it for granted that the thumb was named from its narrow neck, cf. below on *av̐χh̐v*. For *aṅg-* beside *√aṅh* I refer to Lat. *ang-o*, and *angu-illa* 'eel.'

Old Prussian the word *w-insus* 'throat,' which has often been associated with *αὔχην* 'throat' (cf. J. Schmidt, *Kz.* 25, 173). In the Slavic languages an initial *w* has become almost inseparably attached to the root *enz-* 'be narrow,' Aryan weak grade *ṇḡh-* (cf. Miklosich, *Et. Wört.* s. v. *enz-*, and Brugmann, *Gr.* I, § 666). OPruss. *w-insus* is derived from a stem *\*ṇḡghu-*, while Greek *αὔχην* is almost certainly based on *ṇḡghw-en*, such a contamination of *u* and *en* stems as we see in *ρόνυ*, gen. *ρόνατος* (< *\*γονφατος*, cf. Pedersen, *KZ.* 32, 253), etc. Thus we can interpret the Aeolic form *αὔφην*. As to the initial *αὔ-* I have no opinion to express at this time.<sup>1</sup> In Old Bulgarian, *qzŭkŭ* 'enge' is preserved. I compare Lat. *angustiae* 'isthmus,' and *αὔχην* 'neck of land.' In *qzŭkŭ* we have the stem without a prothetic semi-vowel.

From *qzŭkŭ* and *w-insus* I infer a primitive Balto-Slavic *\*inzu-* 'throat, neck' (i. e. the narrow part of the body); with this *\*lizŭ-* 'tongue' was associated, and deflected by fore-rhyme to *\*inzŭ-*. Such an association of 'throat' and 'tongue' seems to me very reasonable: the *throat* begins where the *tongue* ends. These notions are associated in metaphors, e. g. *αὔχην* 'isthmus,' and Lat. *lingua* 'tongue-of-land.'

Beside 'tongue' a parallel term meaning 'spoon' is of frequent occurrence; e. g. Sk. *juhŭ* has both meanings; in Latin we have *ligula lingula* 'ladle'; in Old Irish, *liagh* 'ladle' belongs with *ligur* 'tongue.' Old Bulgarian has the word *lŭžica* 'ladle'; I take this, judging from Lettic *liška*, to be for *\*lŭžica*, *ŭ* and *ĩ* being quite common manuscript variants, particularly in the neighborhood of *r* and *l* (cf. Leskien, *Handbuch*,<sup>2</sup> p. 28 sq.). I would base *lŭžica* on a form *\*liz-ya* 'tongue,' with a suffix like that of *γλῶσσα* (?), Armen. *lezui* (genitive, of an *i*-stem according to Collitz); or else on *\*lizw-ya*, cf. Lith. *lėžūwi-s*.

The Old Irish form *tenge* is perhaps a normal development of *ždṇḡgh-* as Johansson claims, but Collitz has shown that Old Irish is the only warrant for initial *zd-*, and so he

<sup>1</sup> But see now the author in *Am. Jr. Phil.* xvii, p. 15 sq. (note in 1898).

prefers to regard *tenge* as an abnormal development for *\*denge*. Stokes (Fick's *Wb.*<sup>4</sup> ii. s. v. *\*tag*) suggests cognation between *tenge* and *tongu* 'I swear.' I note Euripides' famous line (Hippolytus, 612): ἡ γλῶσσ' ὁμῶμοχ' ἡδὲ φρεν' ἀνώμοτος 'the tongue hath sworn, the mind's unsworn.' If primitive Celtic had a form *\*denge* 'tongue' its shift to *tenge* under the influence of *tongu* is easily conceivable. I am not prepared, however, to reach *\*denge* from *\*lig-ur* by association with *\*dent-* 'booth,' and then pass from *\*denge* to *tenge* by association with *tongu*. If the tongue was 'that which licks,' it is possible OIr. *tenge* meant 'that which moistens,' and belongs with τέγω 'moisten,' Lat. *tingo*.

I now sum up the arguments for the various bases assumed: 1°. Johansson's derivation of OIr. *teng-e* from *\*zdñgh-* cannot be disproved. 2°. The base *\*zñgh-* is appealed to for Indiranic *\*zižh-*, but *zi-<zñ-* is not probable, though I do not deny his claim that *edhi* < *\*azdhi* shows a palatal affection of a previous vowel after the loss of *z*. There is no proof of *zñ-<zdñ-* by which his second base is derived, and this entire second base is purely in the air. 3°. For the base *\*dñgh-*, Goth. *tuggon* is of course a perfect warrant. No warrant for this base is furnished by OBg. *j-ęzykū*. Bezzenberger's reference to *dn* > *n* in būnā < *\*budnā* (BB. 3, 135) proves nothing for *dn*, though Johansson builds on it his second base *\*zñgh-* < *\*zdñgh-*.

The only irrefutable result of Johansson's essay is to ascribe Goth. *tuggon* Lat. *lingua* to *\*dñgh-*.

1°. Collitz's first base *\*dleñgh-* is warranted by nothing absolutely, unless we accept the unproved changes γλ, Alban. *gl* < *dl*. 2°. From the base *leñgh-* Armen *lezu*, Lith. *lēžūwis*, OIr. *ligur*, Lat. *lingua* are explained directly, without a resort to popular etymology. 3°. Sk. *jihvā* is derived from *\*dihvā* by what is admitted to be abnormal phonetics. There is also some difficulty about the vowel, unless it is explained as *ə*. Collitz's explanation of the lost *d-* in OBg. *j-ęzykū* rests on the same unproved assumption as Johansson's.

By including *γλωσσα* Collitz's explanation is an advance upon Johansson's, as it also is for all the words beginning with *l*-, Armen. *lezu*, etc.

As to my own explanation: 1°. The explanation of *γλωσσα* and the Albanian forms from *gliġh-* is a shade more probable than Collitz's from *\*dlengh-*, as I start with *ġl-*. 2°. Collitz and I are on equal ground in the explanation of the forms with *l*-. For his vocalization Armen. *lezu* seems to make, unless we can suppose this to be from *\*lzu* (<*\*lizu*, Brugmann *Gr.* I § 31), which would normally give *\*e-lzu* (ib. § 625), whence *lezu* by a metathesis due to the verb forms *lizem*, etc. (<*\*leiz-*). On the other hand OIr. *ligur* accords perfectly with my base *liġh-*. The vocalisation of Lith. *lėžiūwis* has been made to accord with that of the verb *lėžiū* 'lick.' None of the *l*-forms have a trace of an *n* except Lat. *lingua*, along with the verb *lingo* 'lick.' I am inclined to believe that *n* got into *lingua* from the analogical form *dingua*, or else *lingo* was associated with *fingo*, cf. Verg. Aen. 8,634: *illam (sc. lupam) tereti cervice reflexa | mulcere alternos et corpora fingere lingua*. In Latin alone is there a nasal inflexion of the verb 'lick,' barring such special Greek developments as *λιχρεύω*, etc. 3°. My development of Sk. *jihvā* from the base *giġh-* obviously does not violate normal phonetics, as both the other explanations do. In every one of the explanations Avest. *hizva* is a thing apart. I have noted (*Proc. Am. Or. Soc.*, 1895, p. ccxxviii) that Sanskrit shows an adjective *suhū-* 'loud-calling' which is a hapaxlegomenon epithet of *jihvā* tongue: thence I derive a proportion Sk. *juhū* 'tongue': *jihvā* 'tongue' = *suhū* 'loud-calling' (sc. tongue): Avest. *hizva* 'tongue.' This may be stated thus: From Indiranian *\*suhūs zizhvā* 'loud-calling tongue' proceeded by fore-rhyme *\*(suhūs) sizhvā*, and *\*zuhūs (zizhvā)*, whence Avest. *hizva* and Sk. *juhū*.

<sup>1</sup> Sk. *√dih* 'smear' beside *√rih* 'lick' might be united in *\*dliġh-* coming rather close to Collitz's *\*dle<sup>n</sup>ġh-*, but on the testimony of *fingere* we should have to write *\*dh(l)ig<sup>h</sup>-*.

The popular etymologies that I have employed to account for the alterations of words for 'tongue' are these: to claim fore-rhyme for Goth. *tuggon* with *tunthus* 'tooth,' for Lat. *dingua* with *dens* and for Balto-Slavic *\*lizu-* 'tongue' with *\*inzu* 'throat,' cf. OPruss. *insuwis*: *w-insus*. I can not offer such a probable motive for the alteration of OIr. *tenge* by fore-rhyme. It must be allowed, however, that the nasal affection of the words for 'tongue' is confined to those whose initial consonants have been altered by fore-rhyme, as I claim, with words having a nasal.

I claim for my explanation one real superiority over either of the others advanced. My base *glish* || *ligh* 'lick' gives to the tongue its most likely signification. Thus Kluge (*Et. Wb.* s. v. Zunge) says, to cite from the English translation of Davis: "Zunge should be literally 'that which licks.'"

Once more I note *γλ'χ-ομαι* 'pant for,' and cite the glosses of Hesychius: *γλ'χεται* · 'επιθυμει, and *λ'χαζει* · επιθυμει. I hold that this material justifies my base *glish* 'lick' more than Collitz's *dleñgh-* is justified by *γλῶσσα* and the Latin pair *dingua*, *lingua*, and more than OIr. *tenge* and Sk. *jihvā* justify Johansson's *\*zdñgh*.

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## REVIEWS.

*Edouard Rod, Essay sur Goethe, Paris, 1898.*

THE interest in German literature of late evinced by France has been striking. Good French works on Bürger, Platen, Heine, Nietzsche, the Nibelungenlied, etc., have proved that the desire to become acquainted with German thought and letters which characterized France at the beginning of our century, though for a time interrupted, has by no means died out. For the best Frenchmen have always been, in spite of a reputation to the contrary, conspicuous for a tendency to absorb the most valuable elements of German intellectual life. M. Rossel's recent work on the literary relations of France and Germany furnishes material sufficient to convince the incredulous. It is a pleasure to see that while England makes few and generally dilletante efforts to understand the national literature of Germany, the French exhibit considerable curiosity in that direction, and their workers in this field often combine with native grace and superior literary training, accuracy in the treatment of details, and excellent knowledge of the literature of the topic discussed.

The book before us comes from the pen of one of the most conspicuous litterateurs of contemporary Paris. M. Rod is a respectable novelist, a prominent literary critic, and for a time was a lecturer at the University of Geneva. He is well and favorably known in France, and a book from him, especially on a subject which he professed as an academic teacher, would carry considerable weight in French-speaking countries. If inspired by the desire to interpret Goethe to the French world, it would do much towards opening prejudiced minds ; if lacking such a spirit, it would help to deepen the attitude of lazy hostility and general lack of insight which still exists to so large an extent in regard to Goethe all over the world, and would only impede the progress of what all lovers of culture most warmly desire : a growing comprehension everywhere, unbiased and mature, of everything important in the world's

literature. Unfortunately the *Essai sur Goethe*, though marked by good familiarity with a part of the subject (some bad mistakes excepted), and though containing interesting pages, is filled with a spirit totally alien to anything like a wish to present a fair picture of Goethe's contribution and to interpret him as an artistic or a culture-force.

The book is divided into six chapters: The first, 'Les Memoires,' discusses *Dichtung und Wahrheit*, the second, 'La crise romantique,' *Goetz von Berlichingen*, the third, 'La crise sentimentale,' *Werther*, the fourth, 'Le poète de cour,' mainly *Tasso*, the fifth, 'Le dernier roman,' the *Elective Affinities*, and the last, 'La grande oeuvre,' *Faust*. In other words, several of the most important works are either hardly mentioned at all or spoken of in passing. This is true of *Wilhelm Meister*, *Egmont*, *Iphigenie*, *Hermann und Dorothea*, and last, but not least, the lyrical poems as a whole. Rod does not therefore convey an adequate conception of Goethe as a literary personality. He leaves you stranded half-way, wondering whether all the rest of Goethe's intellectual activity is not worth discussing in detail or insufficiently known to the author.

The most interesting and original chapters in the book are the first and third. Rod shows with acumen that the part of *Dichtung* in *Dichtung und Wahrheit* is greater than is often appreciated and that the deviations from the truth on Goethe's part are not due altogether to defective memory or simply to the desire to create a work of art. Similarly, the sentiments expressed in *Werther*, Rod shows with some skill not to be, as has generally been believed, the reflex of Goethe's own experiences, but largely invented for literary purposes. We are grateful for the analysis in some of these pages, even though Rod's arguments may shake time-honored beliefs. But, however brilliant the logic and the use of documentary material is in this third chapter, we could not help being surprised at the inferiority of the literary criticism exhibited in it. Rod is rightly offended at Grimm's exaggerated estimate of *Werther*, but one hardly contributes 'à ramener à des proportions plus justes, et pour ainsi dire à assainir l'idée qu'on se fait couramment de cette oeuvre fameuse,' by pointing out its faults and entirely failing to see its remarkable excellencies. *Werther* continues to interest a generation like

ours, fond of careful character-studies, because it is one of the first novels in the world's literature dealing with processes rather than results, and doing it with altogether remarkable skill and efficiency. We are made to follow step by step the gradual evolution in morbidity of a hyper-sensitive mind ; we are led to appreciate how on account of his unhappy love the hero is depressed and morally enfeebled by experiences which would have no or little effect on a healthy person. Occasional hints give us glimpses of the progress of this inner decay : Werther first reads Homer, later revels in Ossian ; in a letter dated August 18th, he writes that while he was happy, he felt ' vom unzugänglichen Gebirge ueber die Einöde die kein Fuss betrat, bis ans Ende des unbekannten Ozeans weht der Geist des Ewigschaffenden und freut sich jedes Staubes, der ihn vernimmt und lebt,' but now that he is more unhappy and morbid ' hat sich vor meiner Seele ein Vorhang weggezogen, und der Schauplatz des unendlichen Lebens verwandelt sich vor mir in den Abgrund des ewig offenen Grabes.' Those who have had an opportunity to study the treatment of nature in different ages will feel the felicity of these words as a symptom of Werther's condition. Entire generations, as for instance the representatives of the romantic movement in different countries, because of their morbidity, tend to look upon nature in the spirit of Werther when melancholy and oppressed, whereas more mighty souls like Goethe and Wordsworth at their best see her power and exuberance. And not only does Werther reason about nature so as to lay bare the state of his inner life, but, sensitive as he is, she affects his moods. In no work previous to the appearance of this novel is there, to my knowledge, a subtler correspondence between 'background' and 'foreground.' In the first letters, spring, exultant and fragrant, smiles about the hero, but he ends his sad career on a gloomy winter day. Lastly, *Werther* betrays admirable appreciation of those almost indefinable forces which rule the actions, particularly of weak men. Werther's friend insisted on Werther's either trying to win Lotte, or on his shaking off his unhealthy love for her. But he answers ' In der Welt ist es sehr selten mit einem Entweder-Oder gethan, die Empfindungen und Handlungsweisen schattieren sich mannigfaltig, als Abfälle zwischen einer Habichts und Stumpfnase sind,' and

the work is a study of those gradual moral processes which almost imperceptibly may lead to greatness or may lead to ruin. No work of fiction in the last century has more happily treated a hyper-emotional character at the mercy of temptation. Fiction since has gone beyond what Goethe could do in his youth, but none of the novels preferred by M. Rod contains analysis so fine as *Werther*. When M. Rod says (p. 135) that St. Preux in spite of his 'éclats souvent fastidieux' awakens 'un sentiment de vérité profonde,' whereas in reading *Werther* we remember that Goethe trifled with Maximiliane a week after he left Lotte, he lapses into a fault which he doubtless would be the first to attack in others; he allows the scholar in him to strangle the critic. One is reminded of V. Hehn's incapacity to enjoy the exquisite lines 'Du bist wie eine Blume,' etc., because he could not imagine Heine blessing or praying.

I have gone at such length into this discussion, because M. Rod's treatment of *Werther* is typical of his method throughout. Almost everywhere an evident spirit of hostility towards Goethe is curiously coupled with a tendency to be doctrinaire, worthy of M. Edouard Schérer in his extremest moods.

In similar fashion, the arguments which M. Rod advances to prove the inferiority of Tasso are fatuous. He himself admits (p. 192) 'Si l'on veut savoir comment Goethe concevait sa propre image, c'est ici qu'on pourra l'apprendre, en observant Tasse et Antonio dans l'être unique qui a été leur seul modèle. On ne saurait méconnaître que cette image est fort belle. A eux deux, ces deux hommes possèdent une âme commune capable de réfléchir l'univers, et le contraste qu'ils forment embrasse toute la vie. Nous ne pourrions imaginer aucune idée qui ne trouvât en l'un ou en l'autre l'espace de s'épanouir, aucun sentiment dont l'un ou l'autre ne pût être la haute expression, aucun acte que l'un ou l'autre ne pût accomplir. Les répliques qu'ils échangent, les reproches mêmes qu'ils s'adressent, ce sont de profondes paroles, au sens lointain, qui traduisent avec une puissance symbolique le désaccord flagrant du rêve et de l'action, et, malgré l'optimisme de parti pris répandu sur l'oeuvre comme un sable d'or, la douleur qui résulte de leurs perpétuels malentendus,' and yet he

claims (p. 206) 'Il en fit l'expression la plus haute de l'espèce de programme esthétique qui devenait sa religion, mais aussi la moins vraie de ses oeuvres et la moins humaine.' "Le vrai Tasse était un grand poète," 'dit M. Kuno Fischer'; "le Tasse de Goethe en est un plus grand encore." 'Corrigeons, s'il vous plaît, ce jugement, qui, avec une modification légère, nous fournira notre conclusion. Le vrai Tasse, né dans une époque peu propice, gêné par son milieu, en butte à de soupçons dangereux, fut cependant un grand poète, mais déjà un poète artificiel; le Tasse de Goethe, produit d'une imagination pliée à certains partis pris par une intelligence despotique, demeure un grand poète, mais plus artificiel encore. Peut-être l'oeuvre qu'il a inspirée restera-t-elle longtemps l'oeuvre préférée des métaphysiciens comme M. Kuno Fischer; les simples hommes auront une peine croissante à y trouver quelque plaisir.'

I confess to an inability quite to grasp the point. Is not a play which by dint of language consummately artistic interprets two characters together embracing all mankind and haunted by an exquisite perfume of refinement, eminently a work of art, irrespective of the principles which prompted its composition? *Torquato Tasso* will not, we think, remain merely 'l'oeuvre préférée des métaphysiciens'; on the contrary, this play, *Faust*, *Wilhelm Meister*, the lyrical poems as a whole, and the *Sprüche*, in prose and in verse are, to our mind, Goethe's most important and satisfactory works.

*The Elective Affinities*, Rod, on the whole, justly appreciates and we are glad to see that this much abused novel has not found another misinterpreter in him. For the fact should never be overlooked that the *Elective Affinities* embody in a manner never so completely attempted before and rarely since accomplished with so much art, a method of novel writing which within the last two generations has produced such remarkable results. I mean the method, according to which human actions are studied as the inevitable resultants of complex and often conflicting forces. Hence the *Elective Affinities* are the most important predecessor of Flaubert's *Madame Bovary*. M. Rod's whole frame of mind explains why he tries to convey to his reader the impression that the novel is virtually spoiled by tiresome discussions and descriptions.

Others in less acrid a mood, would prefer to characterize it as admirable in spite of a few not happy interpolations.

The most irritating chapter of the book, perhaps, is the one dealing with *Faust*. M. Schérer in his essay on Goethe very aptly says, 'Il y a de lui, soit dans ses poésies épigrammatiques et autres, soit dans ses pensées en prose, une grande quantité de ces mots qui éclairent la destinée parcequ'ils la résument, qui saisissent parce qu'on y reconnaît tout à coup le lien commun des expériences incohérentes, qui consolent en même temps et apaisent parce qu'ils vont au dernier fond des choses et en formulent la souveraine fatalité. La part du convenu et du préjugé est vraiment chez lui réduite à un minimum : son regard va droit à la substance dernière de tout phénomène, là où il n'y a plus lieu ni à l'étonnement, ni à l'indignation, mais simplement à la constatation.'

This gift of seeing 'droit à la substance' is the most conspicuous feature of *Faust*. We find in M. Rod no honest attempt at interpreting it. Nor does M. Rod see that Goethe's maturity is not merely the expression of his temperament, but the result of long and arduous training. Had Goethe never had the opportunity of becoming familiar with all the different phases of society, the highest and lowest, the palace and the hovel, as he did particularly during the first ten years in Weimar, and had he furthermore not learned to think in terms of science, and taught himself to look upon things as they are, irrespective of their effect upon our feelings, his work would lack its wonderful and impassioned truthfulness. Why then does M. Rod take pleasure in jeering at the commonplace of Goethe's life at the Weimar court, and at his scientific studies?

The objectivity we just spoke of, constitutes, we take it, one of the most important elements of 'Goetheism'; with it are coupled a sense of proportion and a sense of form, besides the intellectual catholicity, granted by M. Rod. Lastly, must be added to it, as one of its most remarkable excellencies, controlled exuberance. M. Rod's definition of Goetheism, therefore, appears to us absurdly one-sided and unfair (compare p. 54 et seq.). Why the knowledge of grief should be eliminated from Goetheism, it is difficult to understand. The author of *Tasso* and *Faust* certainly had felt its fang.

I have spoken so much of M. Rod's animosity to Goethe (a form of animosity which reminds one of the attitude characteristic of former admirers of Richard Wagner, who have turned against their idol) that it would be unfair not to speak of the splendid praise he bestows on the literary friendship of Goethe and Schiller. Curiously enough, M. Rod does not stop there, but occasionally drops remarks about Goethe's power and genius, without seemingly caring to explain these dark hints.

To summarize, I find myself intensely regretting the existence of this book. It contains some good pages, it is well written and interesting; but the author's evident hostility to Goethe blinds his judgment and makes the book worthless. In Germany it will do little harm, in English-speaking countries it can do no good but a great deal of harm. For in Germany, there is in some parts distinct lack of objectivity in the treatment of Goethe, and sometimes the very men who devote their lives to the study of his works, because of their uncritical admiration cause indifference and even irritation towards the master: Rod's book is itself a direct result of the reaction against the attitude of certain Goethe scholars. Outside of Germany, comparatively few people have grasped Goethe's vast powers and his importance for precisely our generation. For, who like him so maturely epitomizes the development of European culture during the last twenty-five centuries? Who has ever had a vaster horizon and has squared himself with so many problems of intellectual and moral life, who since the days of the Greeks to a greater extent combined those two apparently hostile elements, health and refinement? Who has with greater consistency pursued the even tenor of his way and built his House Beautiful higher above the turmoil of party strife? Goethe still remains one of the very greatest artists and most satisfactory companions and guides. Our age with admirable care and diligence labors to gather and prepare the material with which later generations may build up a new and broader culture; it is compelled to cultivate specialism and can produce but few individuals who rise to a height whence they may survey more than their own field; it finds itself almost forced to neglect culture, and does little to cultivate the sense

of form. Such an age finds immense material in Goethe to prevent it from too much yielding to its idiosyncrasies. Hence, for M. Rod to have pointed to insincerity in some of Goethe's works and to have done nothing towards better appreciating the man as a whole, is but a sorry merit.

A few mistakes may here be corrected, especially as Rod in some cases bases his arguments upon them.

Page 12 'ils (i. e. the members of the Romantic School) adoraient la poésie populaire, la vraie, celle dont Clément Brentano et Achim d'Arnim recueillaient de si curieux spécimens. . . . Tout cela étonnait fort le poète sexagénaire.' This looks as if Goethe did not enjoy real popular poetry. The editors of the *Wunderhorn* were the first to acknowledge the importance of Goethe's services for a correct understanding of it.

Page 14, we read 'lui qui, pendant de longues années, depuis l'époque lointaine de ses débuts, ne connaissait que le succès, il subit coup deux échecs. Ce fut d'abord celui des Affinités électives, que la critique accueillit assez mal. . . . etc.' His successes were far from uninterrupted: *Iphigenia* and *Tasso* were understood by only the select few and we know that Goethe felt this lack of intelligence.

Page 157 *Die Lustigen von Weimar* were not written during the first years in Weimar, but in 1813.

Page 172 (Goethe) . . . 'en revint transformé' (viz. from Italy). This does not correspond to the facts, as ought to be universally known by this time. The mere existence of *Grenzen der Menschheit* and especially of *Iphigenie* in prose would show that a Greek view of life and art had taken a strong hold on him before he left Germany. Furthermore, Volbehr has shown that his preference for antiquity in matters of art was very marked before he crossed the Alps.

Page 176, 'Goethe . . . se mit à composer une Didon, que d'ailleurs il ne publia pas.' Not Goethe, but remarkably enough, Frau von Stein wrote a drama entitled *Dido, ein Trauerspiel in fünf Aufzügen*, to give poetic expression to her disappointment. The text of this little play may be found in Fielitz's edition of Schöll's *Goethe's Briefe an Frau von Stein* 2, 488. The first mention of it is found in a letter of Frau von Stein to Schiller's wife, dated September 26, 1796. Schiller

himself wrote in high terms of it to Frau von Stein January 2d, 1797 (cf. Jonas *Schiller's Briefe*, 5, 140). In a letter dated June 9th, 1802, he promises Cotta to send 'Die versprochenen Szenen aus Dido. . . . zum Damen Kalender,' and a month later (July 9th) he speaks of sending the whole piece 'worüber wie übereingekommen sind' (cf. Jonas 6, 394 and 403).

Page 240, 'Le soir, dans le salon du bon libraire, on récitait des sonnets : il en composa toute une série, sur le livre de Pétrarque, en l'honneur de la nouvelle Laure' (i. e. Minna Herzlieb). The sonnets are not one organic series, all inspired by his love for Minna Herzlieb and referring to her. This view, though specious and attractive, and though well sustained by Kuno Fischer (*Goethe's Sonettenkranz*, Heidelberg, 1896), is untenable, as has been irrefutably proved (cf. Düntzer *Goethe's Jenaer Sonette*, 1807, *Zfd Ph.* 29, 98, Schipper *Ueber Goethe's Sonette. Pub. Mod. Lang. Assoc. of America*, 4, 275, Pniower, *AfdA.* 24, 179).

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*Strassburger Goethevorträge.* Zum Besten des für Strassburg geplanten Denkmals des jungen Goethe. Karl J. Trübner: Strassburg, 1899. Pp. 197.

EVERY age has to formulate the work of the towering geniuses of the past for itself : this volume contains a valuable summing-up, in broad generalizations, and from widely varied points of view, of the permanent contributions which Goethe has made to the world's culture. The authors are distinguished professors in the University of Strassburg, not only Germanists, but leading representatives of philosophy, Greek archæology, physics, and ethics being included.

Happy is the city which possesses an 'inner public,' interested to hear the best thought of its best thinkers upon such a theme—for these seven addresses were held as popular lectures, 'popular,' to be sure, in their charmingly clear, finished, and simple style, lightened by touches of graceful humor, and yet doing their audience the compliment of facing essential questions candidly and with no blinking of real values, pre-

senting the most advanced views in the fields considered. In typographical distinction and general elegance of make-up the volume is one of the best productions of the German printer. Aside from a few obtrusive spaces, and the form *des* for *das* on p. 47, 1. 3, it is hard to see how the externals of the book could be more acceptable.

The first contribution, by Professor Ernst Martin, estimates Goethe's significance in the history of world-literature and cosmopolitan culture. The impetus and elevation which he gave the German language brought German literature into the field of cosmopolitan letters. The *Sorrows of Werther* was the first German work of the 18th century which actually made its way throughout Europe, and even to the Orient. Later, *Götz von Berlichingen* served as a fruitful seed of mediæval romanticism in Great Britain, for Scott opened his literary career with a translation of this work in 1799. The influence of Goethe's earlier works upon the German romanticists is by no means to be ignored. The elder Schlegel's intimacy with Madame de Stael had much to do with her writing *L'Allemagne*, which was the first French work to do justice to the classical German authors. Its translations had decided influence in giving foreigners a just conception of German works. With Byron, England came into connection with Goethe. The despair of Werther, Faust, and Tasso was heightened in Byron to the boldest defiance and bitterest scorn. In Italy, Goethe found an admirer in Manzoni. The so-called Romanticists in France, especially Victor Hugo, felt most deeply his influence. It is very remarkable how the blunt Scotchman Carlyle was charmed by Goethe's writings, and how his whole career was influenced by them. It was his powerful voice which first achieved the recognition of Goethe in England. Carlyle's life of Schiller showed a wonderful insight into the character and services of the poet, as was cordially admitted by Goethe.

Goethe coined the term 'Weltliteratur' for the sum-total of the literary production of all peoples and for their reciprocal influence. This is to be referred back to Herder, who used the word 'Humanität' in a similar sense, implying the claims of all races to a share in human culture. Goethe found (after the close of the European wars) a striving for a general

'humanity' in the best authors of every nation; he showed that the Germans had developed a tolerance which especially adapted them to become the propagators of a *Weltliteratur*. He himself took a most active part in translating and adapting foreign works—from France, Italy, the Orient, and even from South American sources.

He had likewise an affectionate appreciation of that literature which had its growth upon the popular soil of Germany—the popular and dialect poetry; he did more than any other to gain regard for it. His respect for it belongs to what Professor Martin terms the 'social' element of his character. He had intimate fellow-feeling for the lower classes, the poor, the uneducated, those who in that time of sharp class-distinctions were despised and oppressed. He was social, but by no means a Socialist. In a word, he lived near to the heart of humanity as a whole. His personal care and help for the poor, for those in inferior station, his love for children, his interest in the homely dialect of the people, are most significant. The important (perhaps exaggerated) rank of dialect studies in modern Germanic philology is largely to be accounted for as an impulse begun by Goethe.

Wonderful was the power of Goethe's genius to attract and inspire. The poets of 'Sturm und Drang,' Schiller, the Romanticists, Uhland, Rückert, Platen, Heine—these all admit his mastery. Like a broad stream he bears a precious freight to the mighty ocean of the world's common literary possession.

We miss in Professor Martin's sketch any mention of the pregnant influence of Goethe upon Emerson, who, in turn, as Lowell said, was one of the few men of genius of his age, especially in his masculine faculty of fecundating other minds.

Professor Rudolf Henning, in the following essay ('Der junge Goethe') sums up the significance of the youthful poet as the rejuvenator of German literature. In Strassburg the 'German' element asserts itself; the 'return to Nature,' primarily an English influence, is transmitted into the 'Sturm und Drang' movement. Poetry becomes equivalent to real life through the poet's deep personal experiences at Sesenheim. In Strassburg Goethe reaches the consciousness of his

poetic power and individuality. He brings the poetry of sublimity to its highest point. Nature and truth become fully established as permanent elements of German poetry. In *Götz* is shown the essential soundness of the popular German heart. Its coarse and evil elements are really perversions of what is good. Goethe is of immense value for the literature of to-day. As the Romantic school emancipated itself from formless excess only when it began to go back to Goethe, so must the most modern movement do the same; ancient ideas have gone, but Goethe's youth is perennial.

Eugen Joseph's study of 'Goethe and Lili' is a *Rettung* of a noble and womanly character from the traditional accusation of frivolity and coquetry, a charge which is an insult to Goethe's deep love for her. For his purpose Joseph makes use of materials preserved from the time of Lili's married life in Alsace, where her husband was at one time mayor of Strassburg. She was an excellent mother, the faithful confidante of her sons. Goethe's severing of relations with Lili Schönmann was a voluntary, painful resignation on his part, in order to be true to himself and his own mission. Her fate is the same as Friederike's. The connection with her had brought him into a distracting *milieu*—a civic life, as opposed to an artistic one. The influence of this very deep and decisive experience is clearly noticeable in *Erwin und Elmire*, in *Stella*, and in *Claudine*. It is potent in all of Goethe's later work. In *Dichtung und Wahrheit* he has possibly interwoven an appreciative estimate based upon his knowledge of her later life. Her character was lovable, gentle, earnest, thoughtful, and true. For her part, she confessed that she 'owed her moral existence to him.' It was his influence that taught her the secret of happiness through resignation, and brought her to accept with gratitude the trials and tests of life.

Professor Wilhelm Windelband, the eminent philosopher, contributes an important study of Goethe's philosophy, in which he pays a high tribute to Goethe's importance in the regeneration of German life and thought. Goethe still belongs to every field of investigation; he is in himself a problem for philosophy to formulate. A satisfactory system of æsthetics can be deduced from him alone. He also constructed a sort of *philosophie irresponsable*; he took ground upon

important questions relating to the theory of knowledge, ethics, jurisprudence, æsthetics, metaphysics, and the philosophy of religion. Goethe exhibits an incomparable individuality, related in countless ways to the universe. He offers some solution to the problem of man's place in creation. The demand of the 'Stürmer und Dränger' for individual freedom was opposed in Goethe by a powerful religious feeling. He felt himself shut in and determined by the eternal, the unknown and unknowable, a higher, purer power, to which the soul strives to surrender itself freely and gladly. Mighty dæmonic forces are everywhere at work; to adjust one's self to these is piety. There must be a liberation from the feverish eagerness to know all, to enjoy all, to comprehend all in one's self—this is the practical philosophy which Goethe preached most insistently. Culture is voluntary limitation; man's destiny is only in his calling; he must come to know the actual world, and find through action his special place of usefulness. The æsthetic ideal yields to the practical, as in the case of Faust; the realm of thought and of form is succeeded by the realm of labor and accomplishment; this is the progress of the individual, as it has been that of the German nation. All in all, Goethe's principle consists in the consciousness of an active individual existence, as a destined part of the harmonious total of existence.

Professor Michaelis reviews authoritatively Goethe's relation to classical antiquity. The Greeks were the serene guides of his maturer years. His enthusiasm for Greek art was the secret of the charm which Italy exerted upon him. In this art he found noblest simplicity and quiet greatness; its important principle was the significant, and the highest result of a successful treatment was the beautiful. After Schiller's death came the period of his love for the antique-symbolical and the contemplative; for a while this current was diverted by his interest in mediæval German and Oriental art. In 1817 his appreciation of the Parthenon marbles rises to a supreme height of enthusiasm. Goethe's final word gives to Homer and Phidias the highest place in literature and art. Until his death he held an unbounded admiration for the Greek authors. He was the transmitter of Winckelmann's services to the modern generation of scientific archæol-

ogists. He felt, acted, and thought like a Greek, for to him the Greeks seemed the most natural of beings; their art showed the full union of form and content; it developed as necessarily as does a plant from the germ. They drew from a full source, acting as entire beings, and not partially or in a divided way, and in these qualities consists also Goethe's 'antique nature.'

Perhaps the most original of the studies is that by Jacob Stilling, who discusses Goethe's theory of color. Goethe recognized the fact that color-perception is transcendental, and properly regarded color as a part of our capacity for sensations, and the physical conditions merely as external occasion. Classen undertook to defend the poet's theory of color, but the real merit of Goethe's work remains to be appreciated. There is much dross mixed with the precious metal, but his opponents have seen only the dross. He discussed color from a physiological, physical, and psychological standpoint. The physical treatment, to be sure, is of little value, though Goethe made his experiments carefully, and described them clearly, as Helmholtz himself admitted. The physiological treatment contains precisely the foundation of the most modern views; according to Helmholtz, a more exact knowledge of the excitements of the eye is due to Goethe's studies in this subject. The psychological treatment (which has practically remained without a rival until the present) will endure as a model for all future attempts in this direction. To have discovered the important law of antagonistic colors is, and will remain, an incontestable service of Goethe's; in all fairness it ought to be named 'Goethe's law.' Goethe was also one of the first to discuss color-blindness. His treatment of pathological color-sensations show his great gifts as a scientific observer.

In the theory of colors the chief subject of study is the sensation and its laws, and it must always be recognized as Goethe's undisputed service to have first recognized and investigated the subject. The psychological question is a matter to be grasped by intuitive perception, and only by a great artistic genius, whose immediate results other men can merely test by sensuous experience. Goethe's laws as to the purely æsthetic effects of color have laid down those lines which art must forever follow.

In the last essay Professor Theobald Ziegler treats of Faust. The three humanistic tendencies of the 16th century were the will to know, the will to be powerful, and the will to enjoy existence in full. The eighteenth century is allied to the sixteenth, but it no longer believes in magic; the seeking after worldly knowledge is no longer a sin. Was the struggling, striving soul of Faust upon the right or the wrong road? Goethe's first fragment left the question unanswered. The Italian journey and the friendship with Schiller clarified and settled Goethe's views of life. In 1808, although the drama is not complete, the author knows its trend: the Lord will win, and Mephistophiles is to be baffled. Goethe himself has gone through all of Faust's conflicts. The devil really acts as a beneficent pedagogue. He seeks to draw Faust from his idealism, but really heals him of a morbid idealism, compels him to admit his own limitations, and to accommodate himself to the bounds of human existence. The devil, however, does not really understand the idealist; he is, in fact, still the mediæval 'stupid devil.' The essence of the drama, revealed chiefly in the first part, is a confession of a firm belief in idealism, in reason, and in the highest powers of man; in the lowering effect of enjoyment, and in the essential truth of the words:

Nur der verdient sich Freiheit wie das Leben,  
Der täglich sie erobern muss.

These seven fresh and suggestive studies, which appear in so accessible a form, are worthy of wide notice, and will surely prove useful to American students.

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*A New English Grammar, Logical and Historical ; Part II, Syntax.*

By Henry Sweet, M.A., Ph.D., LL.D. Clarendon Press : London, 1898. Pp. IX, 137.

MR. SWEET published the first part of his grammar in 1892, and in the present volume limits himself 'to formal syntax, excluding what can be found in the dictionary.' It goes without saying that the book is marked by solid scholarship, and contains many acute observations and luminous comments. The best single section seems to us the treatment of *Do-Forms*, § 2169-§ 2195. The author notes the rare occurrence in Old English of *dōn* + infinitive, which, however, could be emphatic or unemphatic according to stress ; and traces briefly the spread of the construction in Middle English, and its gradual decadence as an unemphatic form till, by the year 1550, *I do see* was not periphrastic for *I see*, but emphatic, the merely periphrastic (unemphatic) force surviving to-day chiefly in negative and interrogative sentences.

Mr. Sweet makes no attempt to treat the gerund historically, but contents himself with a purely logical treatment. Yet he makes one distinction of the utmost value in § 2330 : 'Although the *ing*-form after the objective or common case is formally a participle, we certainly do not feel that *coming* in *I do not like him coming here* modifies *him* in the same way as it does in *I saw him coming* : *coming* in the former sentence is, in fact, a half-gerund.' The failure hitherto to distinguish clearly the 'half-gerund' from the gerund proper and participle proper has helped no little to obscure the whole subject of the gerund. Whether 'half-gerund' be the most felicitous name for this use of the *ing*-form, or whether Mr. Sweet does well to see a half-gerund in *She caught cold sitting on the damp grass*, may admit of contention ; but the distinction itself deserves consideration.

Among the more serious omissions in the book we note the author's passing over such constructions as *She was given a watch* (§ 2313) and *We had better go home* (§ 2319) without vouchsafing a discussion either historical or logical. In spite of the assurance (Preface to Part I.) that 'This grammar is not one-sidedly or fanatically historical,' we hardly think that a grammar which outlines the evolution of English word-order from

so remote a *point de repère* as Sanskrit prose would incur the reproach of historical fanaticism if it traced the origin of two idioms so genuinely English as the two cited. However, we shall find no further fault with the author for what he has left undone, but shall examine more closely some of the things done.

The first twenty-eight pages are devoted to word-order (the English of which, according to Professor Gildersleeve, is 'the order of words'). In explaining how the end-position of the verb in the Old English dependent clause was gradually displaced because 'a more convenient order had already established itself in independent sentences,' Mr. Sweet does not take into consideration the far-reaching influence exerted by substantival *pæt*-clauses in *oratio obliqua*. These dependent clauses, with their strong tendency to revert to their former or *oratio recta* order, were the first to break the bonds of the dependent end-position ; and this, too, before the influence of Norman-French had begun to be felt. The influence, therefore, of these recalcitrant *pæt*-clauses was a most important factor in the ultimate disappearance of transposition from dependent clauses. Again, when Mr. Sweet says (§ 1811) that 'Verb-inversion is sometimes caused by a preceding dependent clause both in Old English and Modern literary English,' we concede the principle, but not the relevancy of the illustration adduced, *Not as the world gives, give I unto you*. Here the inversion is caused by *Not* rather than by the modal clause.

We take exception also to the statement made in regard to the relative positions of the direct and indirect objects (§ 1823) : 'If both are pronouns, the accusative pronoun precedes : *give it me!*' But cf. *Give me (him, them, etc.) that, (this, these, etc.)*. And when both objects are personal pronouns, the only accepted construction is *Give it to me (him to me, him to her, her to them, etc.)*.

In many cases the reasons that the author assigns in explanation of a construction or the decadence of a construction seem fanciful in the extreme. We are gravely told (§ 1787) that 'In the colloquial *whisky hot* the adjective is tagged on because it has the complex meaning "made hot by the addition of boiling water";' and in the discussion of the collective noun (§ 1968) Mr. Sweet observes that 'These collective singulars

[*fish, fowl*, etc.] are used only when the animals are hunted because of their usefulness to man, or are taken in considerable numbers, but not when they are killed only in self-defense or as vermin.' After excepting from this novel generalization 'eel, lobster, and some others,' the author positively refuses to surrender *bear*, 'because this animal is hunted for its flesh.' Again, in commenting on the use of the definite article in Old English when a proper name is repeated, Mr. Sweet informs us (§ 2017) that 'In Modern English we have given up this usage, probably because of the ambiguity that would arise from such collocations as *the baker (the Baker)* . . . Hence if we wish expressly to mark the repetition of a proper name, we use some other demonstrative, or insert some adjective (*this, the above-mentioned*).' The reason here assigned for the disuse of *the* + a proper name is inadequate on the face of it; besides, we have always translated *sē* + a proper name by *this* or *the above-mentioned, the afore-said*, and believe that *sē* has precisely that import in this construction. The construction, therefore, is really the same in Old English and Modern English, the difference being one of words, not of meaning.

Under the head of relative pronouns, Mr. Sweet declares (§ 2124) that 'The omission of a relative in the subject-relation is quite exceptional in the present spoken English, but was frequent in the earlier Modern English,' i. e. A. D. 1500-1650. But the construction in question antedates by several centuries the period assigned. It is frequent in Chaucer, where it is usually introduced by *Ther is, Ther nys, Ther was*, etc.; and a glance at Einkenkel's *Die Quelle der englischen Relativ-Ellipse* (*Anglia* XIV) shows that it may be found in Robert of Brunne's *Chronicle*, Robert of Gloucester's *Chronicle*, Böldeker's *Altenglische Dichtungen*, and *Genesis and Exodus* (ed. Morris). Einkenkel, we believe, was the first to correct the old view of Koch, Mätzner, and others. Wülfing finds traces of this ellipse, though meager, even in the works of Alfred (*Syntax* § 304).

Of *the which* Mr. Sweet remarks (§ 2132), 'In early Modern English *which* often takes *the* before it. . . . As this usage is against all analogy, it is probable that it is an imitation of the French *lequel*.' On the contrary, we do not believe that Old English adopted or imitated any French construction that was

'against all analogy.' The more thoroughly these supposed imitations have been investigated, the more clearly has it been shown that the influence of French, where influence can be demonstrated, was a quickening influence, and not the originating cause. An analogy, at least, to the *the which* construction is found in the Old English compound relative *sē þe*, *sēo þe*, *þæt þe*, in which *sē* was originally, it is true, more pronominal than articular, the meaning being *he that*, *she that*, etc.; but that *sē* was slowly losing its purely pronominal sense and becoming articular seems plainly indicated by the occurrence of such passages as *þā crīstenan men . . . þā þe hī* (Bede 479. 20) in which *hī* is added apparently to buttress the non-personal or *the* force of *þā*.

We cannot agree with Mr. Sweet in his disposition of *that is to say*. After discussing the use of 'Compulsive *is to . . .*,' illustrated by such sentences as *When am I to come again? You know what is to be done*, etc., the author adds (§ 2300): 'There is also a peculiar traditional use of this form in the phrase *that is to say: he was very eccentric, that is to say, he did odd things that made people laugh*.' We do not believe that the two constructions are at all related. *That is to say* = *that is the same as saying*, *to say* being predicate complement after *is*, as in *To see him (that) is to love him*.

There are not many instances of slovenly grammar in Mr. Sweet's *Syntax*. Among them we should put, however, this use of *it* (§ 2182): 'That this was the real reason for the general adoption of the periphrastic forms in questions is shown by the fact that it is never used in,' etc. Of typographical errors we have observed only one (§ 2185): 'For the reasons given in § 2181 inverted transitive verbs always take the periphrastic form, even in constructions in which transitive verbs keep the simple form,' where the second 'transitive' should be 'intransitive.'

In the Index we note the omission of *had rather* (§ 2319), 'negative emphasis' (§ 1885), 'negative position' (§ 1715), *only* (§ 1853), *what* (indefinite) § 2122, and *would rather* (§ 2319).

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*French Elements in Middle English : Chapters Illustrative of the Origin and Growth of Romance Influence on the Phrasal Power of Standard English in its Formative Period.* By Frederick Henry Sykes, M.A., Ph.D. Oxford, 1899. Pp. 64.

THIS is a thesis, in the stricter sense of the term. The writer seeks to establish certain general conclusions, which he enunciates at the close of his monograph, and which deserve careful consideration by every student of Middle English. His little book is clearly ordered throughout, and falls into four chapters : Verbal Phrases ; Adverbial Phrases of Negation ; Phrasal Power of the Preposition : *At*-Phrases ; Nominal Compounds and Phrases. In each of these he seeks to show the influence of Old French upon Middle English by a number of well selected examples. In each he states the problem at the beginning of the chapter, follows with an orderly arrangement of phrases—Middle English with their OF. analogues—gives the chronological results of his investigation, and states the conclusion at which he has arrived.

The first chapter is devoted to two verbs, *beran* and *niman*, to show what extensions of use, particularly in phrases, they underwent in ME., and to what influence the extension is due. In the second he studies the development of the figurative negation, of which, as is well known, there are but slight traces in OE. He overlooks, however, my note in *JGP.* 1. 247, where I suggest that in *Chr.* 77 *mot* probably means 'mote,' 'atom.' The third chapter is devoted to such phrases as 'at device,' 'at pay,' 'at point,' 'at hand.' The fourth is subdivided into : 1. 'Master-,' 'Chief-,' in Compounds ; 2. Phrasal Nouns ; 3. Tautological phrases ; 4. 'Cyn' and 'Manner of' ; 5. Appositive Nouns with 'of.' The final head treats of the substitution of *maister wryht*, e. g., for *hēafod-wyrhta* ; the second, of phrases like *man of arms*, *brother-in-law*, etc. (with the latter cf. OE. *ādum*) ; the third, of such expressions as *hue and cry*, *lord and sire* ; the fourth, of phrases like *manere (of) drynk*, cf. OE. *ælces cynnes trēow* ; the fifth, of such as *toun of Athenes*, cf. OE. *Andredes ceaster*, *Eoforwicceastre*, *Antischia sō ceaster*, etc.

Dr. Sykes quotes with strong disapprobation the remark of Körting : 'Nur im Wortschatz ist das Englische halbfran-

zösisirt ; im Uebrigen ist es germanisch geblieben, und wo es dennoch dem Französischen ähnlich geworden zu sein scheint, . . . ist dies nicht die Folge einer Angleichung an das Französische, sondern erklärt sich durchaus befriedigend aus den der Sprache von jeher eigenen Entwicklungsneigungen.' His four principal conclusions are :

1. That a great factor in the changes which distinguish ME. from OE. is found to be the influence of OF.

2. From the chronology of the changes it is made manifest that there is a law in the time of their appearance.

3. These changes are in essential respects in effective strength before the time of Chaucer and Wycliffe.

4. These changes, as respects chronology, are parallel with the growth of the French elements in the vocabulary of ME.

On account of its method, and of the previous neglect of this important field, Dr. Sykes' little book is deserving of the attention of students of English linguistic history.

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Golz, Bruno, *Pfalzgräfin Genovefa in der deutschen Dichtung*. Leipzig, Teubner 1897. VII und 199 Seiten. 8. M. 5.

IN dem Vorworte zu seiner Schrift '*die Legende von der Pfalzgräfin Genovefa*' hatte B. Seuffert eine 'litterarische Würdigung der Kunstdichtungen über den Genovefastoff' in Aussicht gestellt. Dieses vor 20 Jahren verlautbarte Vorhaben Seufferts führt das vorliegende Buch, vermutlich eine Breslauer Doctorschrift, zu einem Teile aus, indem es eine Zusammenstellung der in der deutschen Kunstdichtung den Genovefastoff behandelnden Denkmäler, soweit sie dem Verfasser bekannt oder zugänglich geworden sind, giebt. Eingeschlossen sind hierbei einerseits einige neulateinische Dramen, andererseits die volkstümlichen deutschen Spiele und Lieder aus diesem Stoffgebiete.

Der Verfasser gliedert seine Darstellung in 5 Abschnitte. In dem ersten von ihnen behandelt er nach einer im Anschluss an Seuffert gegebenen einleitenden Orientirung über Entstehung, Überlieferung und Fortbildung der Legende die Genovefadramen in Deutschland bis zur Mitte des 18. Jahrhunderts.

Das erste Capitel bringt 33 Zeugnisse von Aufführungen und Drucken aus dieser Periode, die ersteren meist aus den gedruckten Theatergeschichten, einige auch aus handschriftlichem Materiale genommen. Aus ganz Deutschland, aus Österreich und der Schweiz lassen sich Aufführungen belegen. Im zweiten Capitel geht der Verfasser auf die Hauptmasse dieser Stücke, die ganz oder im Argument erhaltenen Jesuitendramen des 17. und 18. Jahrhunderts, näher ein. Ihr Inhalt wird Scene für Scene angegeben, danach die Quelle des betreffenden Stückes bestimmt. Von den elf hierhergehörigen Dramen (1662–1729) sind fünf vollständig, sechs nur im Argument erhalten, drei sind ganz lateinisch, die übrigen, darunter sämtliche Argumente, lateinisch und deutsch. Die umfangreichste und wichtigste von diesen Arbeiten ist die des Nicolas Avancinus, die 1686 in Rom gedruckt wurde. Poetischen Wert hat nach dem Urteil des Verfassers ein auf Avancinus zurückgehendes Prager Musikdrama. Nach diesen grossenteils der Schulbühne angehörigen Stücken werden in der oben geschilderten Weise im dritten Capitel eine Oper (Druck, vielleicht in München 1714 aufgeführt) und ein Trauerspiel in Versen (Wiener Handschrift, wol aus der Mitte des 18. Jahrhunderts) besprochen. In Zusammenhang mit dem letzteren Stücke steht ein anderes, von dem das Personenverzeichnis und eine gereimte Inhaltsangabe (72 Alexandriner) auf einem der Breslauer Stadtbibliothek zugehörigen Theaterzettel zu finden sind. Quelle beider Stücke ist ein niederländisches Drama.

Der zweite Hauptabschnitt behandelt die Stücke von Plümicke und Maler Müller (Cap. 1), von Tieck (Cap. 2), von Crenzin, Schuster, Lindl und Raupach (Cap. 3), von Hebbel und O. Ludwig (Cap. 4) und von einigen neueren Dichtern (Cap. 5).

Von dem zuerst genannten Plümicke wird S. 55 gesagt, es scheine, dass sein in der *Theatergeschichte von Berlin* 1781 erwähntes Schauspiel Siegfried und Genovefa nie gedruckt worden sei. Nun aber erschien, wie Kayser's *Bücher-Lexicon*, Th. VI (Schauspiele), S. 94 angiebt: Siegfried und Genovefa; Ritterschspl. 8. Münch. 1783. Lentner. 6 gr. Der Verfasser wird nicht genannt. Ferner steht bei Fernbach, *Theaterfreund*, S. 465 verzeichnet: Siegfried und Genovefa, Ritterschausp. 8.

München, Lentner. 1797. 7½ Sgr. Diese beiden Stücke sind vielleicht identisch. Ihr Verfasser kann recht wohl Plümicke sein. Andererseits ist es auch bezeugt, dass Anton Adolf von Crenzin, von dem anonyme Stücke vorhanden sind, für den genannten Münchner Verlag arbeitete. In der J. J. Lentnerschen Buchhandlung erschien von ihm: *Der Hochzeitstag, ein Trauerspiel in fünf Aufzügen*. 8. 1777. 80 Pf. (*Gesamt-Verlags-Katalog* VIII, Spalte 774).

Von dem eben genannten Crenzin wird S. 98 f. nur das angeführt, was Hartmann, *Volksschauspiele in Baiern* und die *Galerie von deutschen Schauspielern und Schauspielerinnen* berichten und der Verfasser scheint der Ansicht zu sein, dass von Crenzin kein einziges Stück im Drucke erschienen sei. In Gödeke's *Grundriss* freilich ist dieser Autor nicht zu finden, Kayser aber a. a. O. S. 21 und Baader, *das gelehrte Baiern* I Spalte 200 erweisen ihn als einen ziemlich fruchtbaren Bühnenschriftsteller. Bei Baader heisst es: von Crenzin (Anton Adolph), Schauspieler, geboren zu München 1753, wo sein Vater kurbaierischer Artilleriehauptmann war. Er gieng nach vollendeten Studien zum Theater, war eine Zeit lang Mitglied der Schauspielergesellschaft zu Regensburg, die er im Jahr 1782 verliess. Seitdem war er bei reisenden Gesellschaften, worunter die Wetzelsche ist. Sein dermaliger Aufenthalt [1804] ist mir unbekannt. Er schrieb :

Derbi, oder Treue und Freundschaft, ein Trauerspiel in 5 Aufz. 8. Salzb. 1774.

Der Gefällige, ein Lustspiel in 5 Aufz.. 8. München 1775 (nach Fernbach: Regensburg, Montag).

Emilie Waldgrave, ein Drama in 5 Akten, 8. Nördlingen 1776.

Der Hochzeitstag. München 1777.

Der Arme, ein Lustspiel in einem Aufz. 8. Innsbruk 1777.

Die junge Stiefmutter. 8. 1777.

Dankon<sup>1</sup> und Elwine, oder Eins folgt aus dem Andern, ein Originaltrauerspiel in 5 Aufz. 8. Frankf. u. Leipz. 1780.

Die Vestalinnen, ein Trauerspiel in 5 Aufz. 8. Heidelberg 1788.

Der graue Mann, ein Sittengemählde der Vorzeit in 4 Aufz.

<sup>1</sup> bei Kayser: Dankou.

1ster Theil. Der 2te Theil enthält: der Prüfstein, Fortsetzung des grauen Mannes, in 5 Aufz. 8. Grätz 1799.

Mehrere anonyme dramatische Stücke.

Kayser führt ausserdem noch an: Tankred, oder für Liebe, Ehre und Vaterland. Trspl. in 5 A. Nach Voltaire. 8. Frankf. 1783. Gebhardt u. K.

Die Universitätsbibliothek in Leipzig (Kestnersche Handschriftensammlung) besitzt zwei Briefe von Crenzin, Engagementsgesuche an den Schauspieldirector und Dichter Gustav Friedrich Wilhelm Grossmann gerichtet. Der erste Brief ist vom 1. März 1760 aus Hanau, wo Cr beim Schumacher Fischer in der Altstadt wohnte, er betrifft ausser ihm noch drei andere Schauspieler, der Text ist nicht von seiner Hand geschrieben, nur seine Unterschrift hat er selbst geleistet. Die ihn betreffende Stelle lautet:

Herr von Crenzin spielt zärtliche, empfindsame Liebhaber, heftige Charaktere, Helden, affektvolle Rollen, auch mitunter komische Liebhaber, ob ihm zwar das tragische Fach näher am Herzen liegt. Bramarbassiren, oder an der Kunst Sturm zu laufen, ist seine Sache nicht, nur würde sein Bestreben seyn, den Beyfall, den man ihm allenthalben widerfahren liess, auch da zu verdienen. Seine Gage wöchentlich 6 Thaler.

Anton Adolph von Crenzin.

Der andere Brief ist datirt Innsbruck den 1. November 1786. Hier sagt er:

. . . Mein Fach sind zärtliche Väter, gesetzte, anstandsfordernde, auch hohe komische Charaktere, was aber eigentlich nur der Name des Kindes seyn soll. Denn Ihre Einsicht, und der Vortheil des Ganzen, mag hierin bey näherer Kenntniss hierüber entscheiden, und wie soll ich über Billigkeit klagen? meine Gage wöchentl. Zehn Thal. Es wäre Unsinn mit Rodomandate die Zeit zu töden, den Dummkopf bessert sie nicht und der Mann schämt sich ihrer.

Dass auch Crenzin's Genovefa im Druck erschienen ist, kann nicht bezweifelt werden. Das *Allgemeine Bücher-Verzeichniss* Ostermesse 1809, S. 187, zeigt an:

Theater, Wiener Leopoldstädter, Ir Bd., enthält : Eppo von Gailingen, Gemälde der Vorwelt. Die vier Heymonskinder, ein komisches Volksmärchen, beide von Gleich, und Genovefa, Pfalzgräfinn am Rhein, Ir Theil, von A. Krenzin. 8. Wien, Kupffer und Wimmer.

Und ebenda, Ostermesse 1810, S. 203 heisst es : Genovefa, Pfalzgräfin am Rhein. 3 Thle. Original-Schauspiel von A. A. Crenzin und J. A. Schuster. 8. Wien, Kupffer und Wimmer.

Für den Münchner Anonymus (S. 100) ist Ignaz Lindl einzusetzen, der Catalog der Breslauer Stadtbibliothek hat Recht. Das betreffende Stück erschien 1812 in einer doppelten Ausgabe (München, Lentner); die anonyme hat der Verfasser benutzt, die andere hat den Titel : Religiös-moralische Schaubühne zur Erbauung und zur Erheiterung von *Lindl*. Inhalt : Der Sieg der Religion, Dr.—Genovefa, oder die Leiden der Unschuld, S. Gumal und Lina, S.

In dem Capitel über Tieck werden S. 95 einige Darstellungen der bildenden Kunst aus der Genovefa-Legende aufgezählt. Dankbar würde man es begrüsst haben, wenn der Verfasser diesem Punkte einen besondern Abschnitt (wie den Compositionen) gewidmet hätte. Offenbar ist die alte schöne Legende für den Künstler ein dankbarer Vorwurf als für den modernen Dramatiker. Kein einziger der vielen dramatischen Versuche hat ein so grosses und dankbares Publikum gefunden als z. B. Ludwig Richter's liebliches Blatt.

Bei Hebbels ebenso geistreicher als schwieriger Tragödie ist der Verfasser an der Hand der Hebbelschen Tagebücher bemüht Klarheit über die Absicht des Dichters zu gewinnen. Ob er freilich für seine Formel : 'Genovefa ist der wiedererstandene Christus, Golo ist Judas Ischarioth' Zustimmung finden wird, muss durchaus bezweifelt werden. Bekanntlich fehlt eine zureichende Monographie über Hebbel. Das Schlusscitat (S. 126) ist durch einen Druckfehler gestört. Hebbels Phantasie brütet nach den angeblich tief sinnigen Worten von Paul Heyse natürlich unterm Eise, nicht unterm Eisen (vgl. Schütze, *Th. Storm* S. 43).

Von Otto Ludwig's Fragment ist der Verfasser in der Lage nach den im Goethe-Schiller-Archiv in Weimar befindlichen Handschriften dieses Dichters nicht unerheblich mehr zu

geben als bisher in den von M. Heydrich herausgegebenen *Nachlassschriften* I 371–383 zu lesen war. Es geschieht dies im Anhang S. 173–199. Die Genovefadramen der neueren Dichter haben ziemlich geringes Interesse.

Im dritten Hauptabschnitte folgen dann die musikalischen Compositionen, wobei Robert Schumann's Textbuch analysirt wird, im vierten Abschnitte werden Volksschauspiele aus Steiermark, Kärnten, Tirol, Oberbaiern und Schlesien aufgezählt, hierauf einige Puppenspiele und ein Kinderschauspiel; der fünfte Abschnitt endlich registriert die Gedichte, ein volkstümliches und acht kunstmässige, worunter zwei verlorene (Herzog August von Gotha-Altenburg und Platen). Mit einem die Ergebnisse resumirenden Schlussworte endigt die Zusammenstellung, die von den erwähnten Kleinigkeiten abgesehen den Stoff vermuthlich vollständig bringt.

Die Vortragsweise des Verfassers ist noch etwas unausgeglichen. Wendungen wie 'um die Ecke bringen' (S. 105) oder 'einen Plan aushecken' (S. 118) werden in einer Abhandlung besser vermieden.

O. GÜNTHER.

LEIPZIG.

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*The Lamentatyon of Mary Magdaleyne.* Text, with critical introduction. (Zürich dissertation.) By Bertha M. Skeat. Cambridge, 1897. Pp. 64.

THE early editors of Chaucer, with more zeal than discretion, included the *Lamentatyon* among his works. He does indeed say, in the Prologue to *The Legend of Good Women*, where he is reciting the catalogue of his poems,

He made also, goon sithen a greet whyl,  
Origines upon the Maudelyne;

and Thynne assumed that the poem before us was really Chaucer's, and printed it in the edition of 1532. Once made a part of the canon, it was reprinted 'in all the older complete editions of Chaucer's works.' The critical sense of Tyrwhitt led him to reject the poem, with the comment that 'the composition, in every respect, is infinitely meaner than the worst

of his genuine pieces.' With this judgment few modern readers will be inclined to disagree, for the progress of thought in the more than seven hundred lines is almost *nil*, and the prolix heaping of detail becomes exceedingly tiresome.

Yet something more than subjective tests are desirable if we are to pass judgment upon questions of authorship, and we therefore welcome the compact and thorough study that Miss Skeat has given to the poem, and we pardon the reprinting of the text (Thynne's edition) since it gives us an easy opportunity of testing the conclusions that are reached. She has no difficulty in showing that the language and the metre are unlike Chaucer's, and that the poem can not be earlier than the second half of the fifteenth century. As for the author, there is nothing to indicate definitely who he may be, but there is more to be said for Lydgate than for any one else. Yet most likely Lydgate himself had nothing to do with the piece, further than to serve as a sort of model to the writer. The not unlikely suggestion is made that the author was a young woman who was also a nun. The peculiarly feminine type of emotion that finds vent in the poem, the lack of perspective in the development of the theme, the narrowness of view, the bookishness of the vocabulary, to say nothing of the tiresome iterations of the same thought—all this harmonizes well with what might be expected from a woman whose life was largely spent in an ecstasy of devotion, and who in the endless repetition of the same forms of prayer had failed to realize how tedious her emotion might become when expressed in 714 lines.

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## TRANSVERSE ALLITERATION IN TEUTONIC POETRY.

THE subject of transverse alliteration<sup>1</sup> in Teutonic poetry has been frequently discussed, and with various expressions of opinion. The earliest reference to the subject, so far as I know, is in Lachmann's paper *Über das Hildebrandslied*, originally read before the Berlin Academie der Wissenschaften in 1833, and published in 1835. In that paper, after calling attention to some examples of the phenomenon in Old High German and Old Saxon, Lachmann says :

'So wird man sich wohl entschliessen die nordische Theorie (denn meines Wissens giebt sie nirgend vier Stäbe zu) hier in deutschen Versen aufzugeben, und vielmehr, was ein Ohr das auf Alliteration zu hören gewohnt ist notwendig hören muss, als regelrecht anzuerkennen, und daher auch Z. 24 *fateres mines und friuntlaos man* als doppelt gereimt anzusehn, desgleichen Z. 37 *mit gēru man geba*. Und diese überslagenden Reime, zwei verschiedene in jeder Vershälfte, sind denn auch in dem sächsischen Heliande zu finden . . . Nur möchte ich behaupten, weil doch einmahl vier Wörter über alle andern betont, mögen der Reime zwei drei oder vier sein, immer Hauptgesetz der deutschen Alliteration bleiben, so sind fünf Reime nie erlaubt.'—*Kleinere Schriften zur Deutschen Philologie von Karl Lachmann* (Müllenhoff 1876) I, 430f.

Rieger in his *Alt- und Angelsächsisches Lesebuch* (1861), italicised the alliterating letters of the poetical selections, and included those showing the scheme *abab*. He also noted, in his article *Zum Beowulf* (*Zeitschrift für Deutsche Philologie* 3, 387 ; 1871) that 'zwei paar ungleichen reim-

<sup>1</sup> The term transverse alliteration is chosen as least likely to cause confusion. Double alliteration is a natural name for the phenomenon, and is suggested by Rieger's 'doppelreim.' Unfortunately, double alliteration has already been used in two distinct senses, and is therefore peculiarly liable to ambiguity. Sievers employed the term for two alliterating syllables in the half line, while Cook, followed by Crow among American editors, has used the same term for two, rather than three, alliterating syllables in the whole line of alliterative poetry. The name crossed alliteration, from Luick's 'gekreuzte alliteration' (*Über den Versbau des Angelsächsischen Gedichtes Judith*, PBB. II, footnote to p. 478), has never gained currency in English.

stäbe in der stellung *abab* oft genug vorkommen, im Beowulf, wenn ich nicht irre, 64 mal.'

In *Zum Muspilli* (1872) Vetter noted further examples of transverse alliteration, referring with approval to Lachmann and Rieger. On the other hand, he combats the idea of Lachmann that this form of alliteration is peculiar to Old High German and Old Saxon poetry, and quotes numerous examples from Old English and Old Norse. He also adds,

'Ja, An. und Ags. scheinen noch eine zweite Art überschlagender Reime zu kennen, oder vielmehr eine Art Einschachtelung von zwei Reimpaaren in einander, *abba*.'—*Zum Muspilli*, p. 54.

Vetter thus first noted the transverse rime form *abba*, [better *baab*] though he confined its use to Old Norse and Old English by saying: 'Das Ahd. und As. hat, meines wissens, keine Spur jenes Strebens.' (*Ibid.*, p. 55.) He rejects Heliand 13 as isolated and not remarkable in its place.

In 1876 Rieger again called special attention to the subject in his article *Die Alt- und Angelsächsische Verskunst* (*Zeitschrift für Deutsche Philologie* 7, 1). In this article 'doppelreim,' as he named it, is spoken of as a regular feature of verse in Old Saxon and Old English, and examples are given of verses following the schemes *abab* and the less frequent *baab*. In the following year, 1877, Horn published his study of the metre of the Heliand (*Zur Metrik des Heliand*, PBB, 5, 164), and in it took exception to the position of Rieger with regard to transverse alliteration. He argued that such alliterative schemes as *abab* and *baab* are not forms of Teutonic verse art at all, but are purely accidental. He asserted that in the 6000 lines of the Heliand there are but some fifty-seven examples of *abab* and eleven of *baab* schemes, making but sixty-eight in all. Besides, he argued against such forms as opposed to the theory of the alliterative line, in which, as he says, the fourth accented syllable never alliterates with the other stressed syllables of the line; and therefore, if the four stressed syllables never alliterate with

like sounds, they should not with unlike sounds, as in Rieger's 'doppelreim.'

With the publication of Horn's paper we reach a clear statement of two opposite positions, the first accepting transverse alliteration as an art form of Teutonic poetry, and the other as completely denying the artistic purpose of such rhyme. With each of these positions several scholars have agreed.

Horn's views did not seem to find ready acceptance among scholars. Fritsche, in his dissertation *Das Angelsächsische Gedicht Andreas und Cynewulf* (1879), gives some special attention to this form of rhyme in a study of the verse of Old English poems. The dissertation may be mentioned now as showing that its author seems to accept transverse alliteration as an art form, though he makes no direct statement to this effect, and the use made of his researches does not necessarily imply such belief. In the following year (1880), Ries published his study *Die Stellung von Subject und Predicatesverbum im Heliand* (*Quellen und Forschungen* 41, 123), and in an appendix supported the position of Lachmann and Rieger. He opposed the reasoning of Horn, that the alliteration of four syllables in the poetic line is contrary to the theory of Teutonic verse, and he showed that Horn had overlooked no inconsiderable number of examples of transverse alliteration in the Heliand. Instead of fifty-seven examples of *abab* and eleven of *baab*, Ries enumerates seventy-seven and forty-one certain cases of the respective forms, besides others which would possibly bring up the numbers to eighty-six and forty-four respectively. Against Horn's total of sixty-eight he places one hundred and eighteen certain examples, and a possible one hundred and thirty. These figures will be of use hereafter.

In 1887 Horn found a supporter for his position in Frucht, who published in that year his dissertation called *Metrisches und Sprachliches zu Cynewulfs Elene, Juliana, und Crist*. In connection with that dissertation, Frucht maintained the following thesis: 'Gekreuzte Alliteration in der

ags. Langzeile ist, nicht als eine Kuntsform zu betrachten, sondern beruht auf Zufall.' The argument upon this thesis is found in *Anhang* III (p. 75) of the dissertation itself. As I wish to deal especially with Frucht's reasoning I desire to state this argument with some fulness.

Frucht has based his disbelief in transverse alliteration as an art-form principally upon mathematical probability. He says that, for the purpose of alliteration the possible number of initials in Old English words is nineteen. These are, as he gives them: *vowel, b, c, d, f, g, h, l, m, n, p, r, s, sc, sp, st, t, þ, w*. It may be noted in passing that Frucht counts all vowels as one, evidently on the ground that any vowel may alliterate with any other, and omits altogether consonantal *i*, which, however, is of infrequent occurrence initially and falls in with *g* for alliterative purposes. He then reasons that the probability of accidental recurrence of the same initial is in the ratio of 1 to 19. In other words, in verses showing the schemes *axay, xaay, y* will agree with *x* by chance once in nineteen times. If then the lines showing the so-called transverse alliteration, in proportion to those which otherwise have but one alliterative syllable in each half—the double alliteration of Sievers—are not in excess of 1 in 19, transverse alliteration must be regarded as accidental. Frucht then shows that in Cynewulf's *Elene*, *Juliana*, and *Christ*, according to his enumeration, the so-called transverse alliterative lines are fewer than 1 in 19, and hence regards his mathematical argument as entirely overthrowing the idea first put forward by Lachmann that transverse alliteration is a form of Teutonic metrical art.

Finally, the results of Frucht's reasoning have been practically adopted for all Teutonic poetry by Sievers, who, in *Altgermanische Metrik*, § 21d, accepts the mathematical argument, with one slight change. I quote the whole passage:

Zweifelhafter [than double alliteration in the second half-line] ist an sich die frage, ob die sogenannte gekreuzte alliteration als bewusste kunstform zu betrachten ist. Sie erscheint meist in der form *abab*, z. B. *hwæt wē Gārdena in ġearddgum* Beow. I, *hēlmġitrōsteon sāton iro hēritōgon* Hel. 58,

*föhem wórtum huer sín fdter wdri* Hild. 9, viel seltener in der form *baab*, wie *lúton it thar hálóian hēta lōgna* Hel. 2573. Entscheiden kann hier nicht die absolute, sondern nur die relative häufigkeit der fälle. War der anlaut der beiden nicht von der durch den hauptstab fixierten 'hauptalliteration' getroffenen hebungen gleichgültig, so musste ein Einklang sich auch ungesucht einstellen, und zwar z. B. im ags., in dem es nur 19 für die alliteration verschiedene anlaute gibt (von denen jedesmal einer für die 'hauptalliteration' absorbiert wird), nach allgemeiner wahrscheinlichkeit in  $\frac{1}{18}$  derjenigen zeilen welche nur einfache 'hauptalliteration' im ersten halbvers haben. Dies zu erwartende achtzehntel wird aber tatsächlich wol nirgends erreicht. Man darf mithin nur da eine absichtlich 'gekreuzte' alliteration suchen, wo unter besondern umständen etwa die Belege ungewöhnlich gehäuft erscheinen.

It may be pointed out at once that Sievers is incorrect in reducing Frucht's ratio of mathematical probability from 1 : 19 to 1 : 18 on the ground that the 'hauptalliteration' absorbs one of the 19 possible initials, and thus leaves only eighteen to be considered. For in schemes like *axay*, *xaay*, the probability that *y* will accidentally agree with *a* is just as great as that it will agree with *x*; nor is the mathematical chance at all affected by the conscious rejection of *y* in case it should agree with *a*. In other words, if *y* should agree with *a* and be rejected on that account, the chance of a second agreement, granting, for the time, that Frucht's ratio is correct, is also 1 in 19, and so on *ad infinitum*.

No English editor, unless I have unintentionally overlooked some one in the search, has touched the subject of transverse alliteration except incidentally. Cook, who prints in bold-face type the alliterating letters in his *Judith* (1888), thus acknowledges nine lines as showing two pairs of alliterating letters in each. In his introduction, however, he refers to the subject only by saying (p. lxxvi) that 'nine lines have two alliterating letters each.' In his *Judith, Studies in Metre, Language and Style (Quellen und Forschungen* 71, 1892), T. Gregory Foster evidently fully accepts transverse alliteration as an art form, since he notes the examples in *Judith* and other poems, and tries to account for their use and relative frequency in earlier and later poetry. On the other hand, Crow, who more recently has italicised the alliterating letters in his

edition of *Maldon and Brunanburh* (1897), never recognizes transverse alliteration in this way. He does say in his introduction that 'Several of the lines with double alliteration (i. e. but one alliterating syllable in each half) have, however, a second alliterating letter' (i. e. a second in each half line).<sup>1</sup>

With this resumé of the previous discussion of the subject, I propose to examine the mathematical argument upon which Frucht's conclusions rest, and their relations to Teutonic, more especially Old English, poetry. Some would no doubt deny at the start the application of mathematics to such a problem. But the acceptance of Frucht's conclusions by such an authority as Sievers is alone sufficient reason for taking the mathematical test seriously, and examining it with rigid exactness.

It may be pointed out at the start that, in considering transverse alliteration, lines with three alliterative syllables do not enter into the computation at all. We have to do only with lines in which the governing alliterative syllable of the second half is echoed but once in the first half-line; for only in lines which would otherwise have two alliterative syllables can transverse alliteration in general occur. I say in general, for in the swelled verse essentially the same phenomenon may be found in lines where there are otherwise three alliterative syllables. In these the third stressed syllable in each half-line may alliterate on a different sound from that of the others, so that the scheme of the line will be represented by *aabab*. Such lines are, naturally, not numerous and need not be specially considered.

Not only must lines of two alliterative syllables alone

<sup>1</sup> In connection with the Battle of Maldon, in which transverse alliteration is especially common, it may be noted that Abegg (*Zur Entwicklung der Historischen Dichtung bei den Angelsachsen, Quellen und Forschungen* 73, p. 10) says on the subject: Wenn Sievers (*Altgermanische Metrik*, § 21d) auch zweifelt, 'ob die sog. gekreuzte Alliteration als bewusste Kunstform zu betrachten ist,' so möchte ich sie doch für folgende 11 Verse als sicher annehmen, in denen zwei Stäbe in jedem Halbvers deutlich ausgeprägt sind.' He then gives lines 68, 98, 255, 256, 270, 320 under the form *abab*, and 34, 159, 167, 189, 289 under *baab*.

be taken into account, but, as Frucht pointed out, the number of such lines, rather than the whole number in a poem, must form the basis in computing mathematical probability. Just what is the proportion of such lines for all Teutonic poetry can not now be given, but the proportion in certain poems, more especially those of Old English, is well known. According to Fritsche,<sup>1</sup> who made some examination of this matter, the proportion ranges from 40 percent. in *The Cross* to 63 percent. in *Judith*. It is 41 percent. in *Brunanburh*, 50 percent. in *Beowulf*, 52 percent. in *Elene*, 53 percent. in *Maldon*. Besides, according to Horn's figures,<sup>2</sup> the proportion is 39 percent. in *The Heliand*.

To come now to Frucht, his seemingly conclusive resort to the doctrine of probabilities is imperfect on its mathematical basis, owing to neglect of some important particulars. In the first place, Frucht grouped all vowels together and regarded the chance of vowel recurrence as only 1 against 18 consonants on the ground that any vowel may alliterate with any other. Such a grouping, however, gives the vowels a disproportionate chance against any consonant, since the words with vowel initial are collectively so much greater in number than those beginning with any single consonant. How true this is, may be seen by comparing the relative frequency with which the vowels appear in initial position. In Sweet's *Student's Dictionary of Anglo-Saxon*, the words with vowel initial occupy forty-five out of about two hundred pages. It is true that some considerable correction must be made for those words which begin with a vowel prefix, but vowel initials are still considerably more common than the most frequent consonant, and many times more so than the least frequent consonant. The conclusion necessarily follows that, in computing the chance of consonant recurrence, each vowel should be separately counted.

<sup>1</sup> *Das Angelsächsische Gedicht Andreas und Cynewulf*, von Arthur Fritsche, Halle, 1879.

<sup>2</sup> *Zur Metrik des Heliand*. Paul und Braune's *Beiträge* V, 164.

Again, and this is a second point which Frucht neglected, vowels and consonants alliterate on such a radically different principle, that their respective chances of accidental recurrence should have been separately computed. Not only is Frucht's ratio of 1:19 too great for each consonant, but it is equally too small for the vowels. Since any vowel may alliterate with any other, the chance that some vowel will recur is much greater than that any particular consonant will be repeated. This will be clear from the number and distribution of initials in Old English words. For alliterative purposes there are at least twenty-five possible initials, seven vowels and eighteen consonants, as follows:

Vowels:  $\ddot{a}$ ;  $\ddot{æ}$ ,  $\ddot{e}a$ ;  $\ddot{e}$ ,  $\ddot{eo}$ ;  $i$ ,  $i\ddot{e}$ ;  $\ddot{o}$ ;  $\ddot{u}$ ;  $\ddot{y}$ ;—7.

Consonants:  $b$ ;  $c$ ;  $d$ ;  $f$ ;  $g$ ,  $g(i)$ ;  $h$ ;  $l$ ;  $m$ ;  $n$ ;  $p$ ;  $r$ ;  $s$ ;  $sc$ ;  $sp$ ;  $st$ ;  $t$ ;  $\mathfrak{p}(\theta)$ ;  $w$ ;—18.

In Old English, therefore, the ratio of accidental recurrence on Frucht's basis is 1:25 for a consonant. For a vowel, on the other hand, the ratio is at least 6:25, or 1:4 $\frac{1}{6}$ , since the presence of any one of six vowels in the position of  $y$  will alliterate with any vowel in the position of  $x$  in the schemes *axay*, *xaay*.

For at least two reasons, therefore, Frucht's ratio for Old English poetry is incorrect. On the one side he has disproportionately increased the ratio for each consonant by grouping all vowels together; on the other, he has decreased the ratio for each vowel by reckoning its chance as 1 against any consonant, when in reality the chance is considerably greater.

Before going further, however, let me point out another element which, though not considered by Frucht, should enter into the solution of the problem. Any ratio of accidental recurrence depends on the assumption that each sound occurs initially as often as any other, in both the language itself and in the vocabulary of a particular author. Yet this is manifestly not true. How untrue it is, may be seen by a rough estimate based, as before, on the number of pages occupied by each initial in Sweet's

*Student's Dictionary of Anglo-Saxon.* In this, the most frequent initial, *h*, occupies nineteen pages, while the least frequent, *p*, and *sp*, which must be separated for alliterative purposes, occupy two pages each. Thus the most common consonant initial is found ten times as frequently as the least common. Such a considerable factor must certainly affect the doctrine of chances in application to alliteration.

So far the mathematical argument of Frucht has been seriously considered, and some important conditions which had been overlooked have been pointed out. The real test of such argument, however, is in its application to other problems than the one in hand. Let us apply Frucht's ratio to other facts of Old English Poetry. It must be evident that, if the ratio 1 : 19 is correct as applied to transverse alliteration, it must also apply to the accidental recurrence of any initial under other circumstances. If, therefore, any initial under fair conditions occurs oftener than once in nineteen times, such occurrence must indicate, not chance but design. I have before me the results of a rigid application of Frucht's ratio to some individual consonants in *Beowulf*. Let us test these for the occurrence of other consonants. There are 174 lines of the formulæ *axay*, *xaay* in which *h* stands in place of *x*. In the same lines *m* stands in place of *y* 12 times, giving a ratio of 1 : 14½. In the 105 lines in which *w* stands in place of *x*, *m* is again found in the position of *y* 8 times, or in the ratio 1 : 13. In the 39 lines in which *st*, one of the least common alliterative initials, appears in the place of *x*, *m* is found in place of *y* 8 times, giving a ratio of 1 : 5. In the first 500 lines of *Beowulf* *m* is found as the initial of the fourth stressed syllable 29 times, or in the ratio of 1 : 17. The ratio would be increased to 1 : 16, if we disregard 34 lines in which *m* is the initial of both stressed syllables in the first half line, so that it could not occur a fourth time according to the laws of alliterative poetry. I may say that I have taken *m* in these cases because, as shown by the dictionary, it is a consonant occurring with mean frequency in the initial position.

But the results for *m* are not exceptional. In the 104 lines in which *m* stands in place of *x*, *s* is found in the position of *y* 29 times, or in the ratio of 1:4. In the 42 lines in which *st* is in place of *x*, *s* is in position of *y* 5 times, giving a ratio of 1:8. In the first 500 lines of *Beowulf* *s* occurs as the initial of the fourth stressed syllable 93 times or about once in five times. These examples might be multiplied at pleasure. They are not exceptional in any sense, and are utterly at variance with the ratio of accidental occurrence set up by Frucht. Nor is there, I believe, any possible way of harmonizing the facts on any mathematical basis. Suppose we assume a smaller ratio for each initial. For example, in *Beowulf* *m* occupies the position of *x* in 104 out of a possible 1560 lines. The ratio of actual occurrence is thus 1:5. The ratio of the actual occurrence of *s* in all similar lines is 1:8. Yet the ratio of the occurrence of *s* in the position of *y* in the lines with *m* in the position of *x* is 1:4.

There is but one explanation of these and similar results which any examination of Old English poems will show. Nor is such explanation to be obtained by the use of new factors in correcting the ratio of accidental occurrence. A rigidly accurate test of many such proves the case a hopeless one. Clearly, only one conclusion will satisfy all conditions,—that the mathematical doctrine of probabilities is absolutely inapplicable to the problem in hand. This must be owing, also, to the neglect of the one factor which is fundamental to the application of that doctrine, namely, that all things are equally possible; or, in this case, that the chance of recurrence in the case of one initial is as great as in the case of any and every other. But this premise can never be assumed for alliteration, since it ignores word-meaning, the essential basis for choice in all cases.

I must confess that this is a conclusion which I did not at first expect. When beginning the examination, I saw certain factors which Frucht had clearly neglected, and believed that, on his own basis of mathematical chance, transverse alliteration could be proved a matter of design

in several Old English poems, as well as in the Heliand, at least, for other Teutonic poetry. On the basis of the corrected ratios which I have given in another part of this paper, all that I desired could be proved conclusively. It was only when I undertook to test Frucht's ratio outside the restricted range in which he applied it, that the irreconcilable anomalies presented themselves and the simple *reductio ad absurdum* was revealed. That the conclusion was forced from me is no proof of its accuracy, but may at least suggest my disinterested endeavor in reaching it.

It is needless to say that, if so wholly inapplicable to Old English poetry, the doctrine of probabilities is equally impossible for other Teutonic poetry, and in fact for any similar problem. How the doctrine gained any place in solving such a problem, I can only conjecture. There has been a growing opinion that transverse alliteration was not designed, and therefore could not be a form of poetic art. The method of Frucht seemed so certain in its conclusion and, at first glance, so clear in its method, that it was gladly adopted, even by the elect, in support of the desired position.

In conclusion I may say, that it is enough for this paper to present the negative result, overthrowing the use of mathematical probability in the case. It does not settle, in any sense, the question whether transverse alliteration was or was not an art form. We are just where we were before Frucht supported his thesis against his perfunctory opponents at Greifswald, and Sievers accepted his results apparently without his usual caution. Many will doubtless still believe, as in the past, that if transverse alliteration, which must be accepted as fairly common, seems a pleasing ornament of verse to a modern reader, it was probably pleasing to the poet and his hearers at a time when poetry appealed mainly to the ear. But proof of this, as proof I believe there is, must rely not on the exactness of mathematical science, but on the less conclusive psychological argument from the numerous examples.

OLIVER FARRAR EMERSON.

## NOTES ON THE ANONYMOUS 'RICHARD II.'

THE publication of the anonymous 'Richard II' from B. M. MS. Eg. 1994 in the current volume of the 'Jahrbuch der Deutschen Shakespeare-Gesellschaft' renders accessible an interesting and significant drama of Shakespeare's time, hitherto practically inaccessible, although previously printed by Halliwell in an edition of eleven copies. The editing by Dr. Wolfgang Keller is an excellent piece of work. The historical sources in Holinshed and Stow are carefully examined. The editor also demonstrates that the unknown author of the play made use of Marlowe's 'Edward II' and the Shakspearean 'Henry IV, part ii.' Shakspeare's 'Richard II' the author evidently has not used. Consequently the editor's conclusion that this play was written between the date of the two plays just mentioned and Shakspeare's 'Richard II' (c. 1591-1596) may stand until evidence to the contrary is forthcoming. Whether Shakspeare in writing his play knew this play and had it in mind is doubtful. Shakspeare's 'Richard II' is obviously not a second part or continuation of this play, although it deals mainly with historical events in the reign of Richard subsequent to those treated by the anonymous author. The subject of the latter is the tragedy of the murder of Thomas Woodstock, Duke of Gloucester and the (temporary) overthrow of the favorites in the rising following upon this event; Shakspeare's subject is the final downfall of Richard and the accession of Henry.

The editor makes no guess at the author's name and regards any such attempt as "vollkommen wertlos." Unfortunately there appears to be no evidence other than internal evidence available. So that by the stern standards of scientific philology perhaps Dr. Keller is justified in his opinion. Nevertheless internal evidence has some

value, and I for one should like to see the question carefully investigated; the more so, because the play itself seems to me distinctly a good specimen for its period,—good enough, say, to be the work of any of the playwrights of the time save Shakspeare and Marlowe. The style and manner do not seem that of either Greene or Peele. Are Nash or Lodge possibilities? Or was some obscurer genius the author? The negative evidence at least is worth investigating.

I subjoin a few notes on the text. The variant readings I draw from my transcript of the play, corrected from the original MS. To those merely conjectural I prefix the abbreviation, Qu. (Query?). For several suggestions I am indebted to Professor J. M. Manly. In Dr. Keller's edition punctuation and capitals are freely supplied by the editor. The punctuation, as in Prof. Brandl's 'Quellen', is German rather than English. This, except where the sense is obscured, I do not try to correct.

Page 45, line 20, at end, the words 'this doubt' (leaving the line metrically complete) have been crossed out and 'vs' supplied as in Dr. Keller's text; l. 36, 'growne' = groan; l. 53, 'wyle,' Qu. 'vyle,' and = vile. P. 46, l. 60, 'loud' = lov'd; l. 77, *read* svre *for* sore; l. 88, Qu. *read* so *for* to; l. 101, *read* jett *for* sett. P. 47, l. 119, *read* a uayle *for* auayle; l. 126, punctuate to read 'Thankes from my harte. I sweare afore my God'; l. 139, *dele* semicolon at end. P. 48, l. 169, *read* cussen *for* cuss; l. 175, 'consaite' may be read 'consaile'; after 'too' substitute period for comma. P. 49, l. 188, *read* to *for* of. P. 50, l. 10, the proper punctuation requires an interrogation point and dash after 'recoyle'; l. 30, 'Lord haue marcy on thee,' the judicial formula at the end of the death-sentence; similarly p. 52, ll. 88-89. P. 51, ll. 53-54 were perhaps intended for blank verse; end lines with 'thee', 'already', and 'was'; l. 68, punctuate to read 'Sur? I [= ay]! look out some better phrase, sallut agen'; l. 74, 'Hee's monstrously translated, sodaynly,' cf. 'M.N.D.' III, i, 122, 'Bless thee, Bottom! bless thee! thou art translated.' 'tro' = trow, *not* troth (cf. Prof. Manly's

review of Brandl, in 'Jour. Germ. Philol.' II, 393); l. 79, 'Thou groose vncaput,'—does 'uncaput' occur elsewhere? P. 52, l. 108, enclose 'Ladye you now must call hir' in parenthesis; l. 113, 'surssarayrs' = certiorari; l. 120, *read* raxe *for* raixe, Qu. = rack? P. 54, l. 44, 'curse' = coarse; P. 55, l. 98, 'tother hosse' = other hose, and not 'Bauern-hose' (cf. note 1, p. 37). The phrase is proverbial, and = 'not if I know it.' Hence Woodstock's 'Ay, ay, mock on.' Cf. Bullen's Middleton I, 45. P. 55, l. 111, *read* ffoole *for* Foote. P. 58, l. 212, 'were' = wear; l. 247, punctuate to read 'Heepes wrong on wrong, to stir more mutiny.' P. 60, l. 34, end the line with a period, and *read* vnderminours *for* vnder-minours; l. 37, Qu. *read* 'Tis *for* is. P. 61, l. 76, *read* pvesant [= puissant] *for* present (cf. p. 92, l. 138). P. 62, ll. 105, 108, *read* Burdox *for* Burdex; l. 130, *read* maligne *for* malinge. P. 63, l. 5, *read* knights *for* knight. P. 64, l. 32, *read* toyles *for* tayles. P. 65, l. 81, add in margin stage-direction ['Paper' (referring to the 'paper' of l. 85)]; l. 99, *read* his *for* this. P. 66, l. 131, the word 'Scotland' ('Superiour lord of Scotland') is crossed out in the MS.; Dr. Keller suggests 'vielleicht von einem schottischen Leser.' Or possibly, one may conjecture, by the Master of the Revels; or some one else in authority, to avoid giving political offense. P. 68, ll. 199–200, Replace, where the MS. has them, the words 'We'le ch[ange],' at end of line 199, where they are needed *metri causa*. This leaves line 200 scanable. 'Richard,' perhaps by the rule of proper names in the vocative, is extra-metrical, although the line can also be scanned otherwise. P. 71, l. 92, *read* a handfull longe *for* a hand full longe. P. 73, l. 30, *read* 'sfoote (i. e. *f*foote) *for* foote (similarly p. 74, l. 77; p. 81, l. 166; p. 86, l. 138; p. 90, l. 53; p. 91, ll. 72, 76, etc.); l. 39, Qu. *read* are *for* care. P. 75, l. 129, *read* coningly *for* connigly; l. 131, insert comma after 'my selfe.' P. 76, l. 160, *read* begone *for* begune; l. 1, *insert and after* brothers. P. 77, l. 23, *read* i' th' *for* eth. P. 78, l. 74 is parenthetical, and should be so punctuated. P. 79, l. 108: opposite this line in a later hand is written 'George,'—an interesting prompter's memorandum! l. 112, *read* all

are *for* are all. P. 80, l. 131, insert comma after 'heerst ta,' and *dele* after 'thou'; l. 162, Dr. Keller reads 'if we had *not* ise,' and notes *ad loc*: '*not* fehlt MS. Die Stelle giebt aber sonst keinen Sinn.' The text however is quite right as it stands. *Read* 'if we had, I se[e].' The sense is 'We had been both taken, I see, if we had *tried to run away*.' P. 81, l. 171, 'Promise is [debt]' is the more probable reading. The phrase is a proverb. (Cf. Hazlitt's 'English Proverbs'); l. 185, *dele* interrogation point after 'was't,' and insert it after 'I pray'; l. 188, *read* wile [= while] *for* wils. P. 82, ll. 200 f. present an interesting specimen of Court Euphuism. Compare Hamlet's interview with Osric (Is there dependence between the two passages?). P. 84, l. 72, *read* intent *for* intend. P. 85, l. 90, Halliwell's reading 'sticket' seems preferable to the unexplained 'stirne' that Dr. Keller prefers; l. 95, 'ye bacon-feed pudding-eaters,' cf. 'I Henry IV,' II, ii, 88, 'bacon-fed knaves'; l. 111, 'borese' = boar's?; l. 115, Oxiawe = ox-jaw. P. 86, l. 140, Qu. *read* 'they shall not [say] bo to a goose'; l. 142, 'I'le tickell them all, i' faith,' cf. 'I Henry IV,' II, iv, 489, 'I'll tickle ye for a young prince, i' faith.' P. 88, l. 208, insert 'therfore' after 'and.' P. 90, l. 31, *read* somme [= sum] *for* some. P. 91, l. 90, *dele* comma after 'lord.' P. 92, ll. 124-125 are crossed through (by a later hand?) in the MS., perhaps because the passage was felt to be out of keeping with the character given Richard elsewhere in the play; l. 133, 'Rent out *our* kingdome like a peltry ffarme.' Cf. Shakspeare's 'Richard II,' II, 1, 60;

'this land . . . . Is now leased out . . . .

Like to a tenement or pelting farm'

(not 'peltring', as quoted by Dr. Keller, p. 39). P. 93, l. 169, 'subsites' = subsidies. P. 95, l. 244, 'the' = they: so l. 11; p. 103, l. 81; p. 113, l. 26; p. 95, l. 247, *read* guid [= guide] *for* grid; *read* pleasure *for* pleasures; l. 9, alter 'dreame' insert exclamation (or interrogation) point. P. 96, l. 50, *dele* 'my'. P. 97, l. 80, *read* to *for* too. P. 98, l. 123, insert stage-direction 'Musick]' in margin; l. 136, *dele* comma after 'knowes'? and in l. 139 alter 'card'

[= cared]. P. 101, l. 9, 'come of lusely' should perhaps read 'come of[f] easely' (cf. p. 113, l. 44, and p. 119, l. 3); l. 35, punctuate to read: 'But how, my lord? Like to a gentle prince.' P. 104, l. 124, the word which Dr. Keller reads as 'presence' and Halliwell as 'palace' I have read as 'place'; l. 130, *dele* comma after 'goe.' P. 109, l. 177, substitute comma for semicolon after 'so'. P. 110, l. 210, *Qu. read done for doe.* P. 112, l. 260, 'scalld' = scaled. P. 113, l. 10, *read puncke for [s]puncke!*; l. 11, I should supply 'shilling' here, rather than 'pressing', as Dr. Keller suggests. Compare the phrase 'the queen's shilling' in relation to the enlistment (pressing)-of soldiers; l. 44, *read easely for lasely.* (Cf. p. 101, l. 9; p. 119, l. 3.) P. 114, l. 53, *read cease for csease*, as in l. 68, although 'csease' in l. 45; l. 70, *read hands for lands*; l. 79, 'one' = own. P. 115, l. 115, 'banded' would better suit the context than 'landed' although the MS. plainly has 'landed'; l. 105 'parlament' = parley. P. 117, l. 170 (stage-direction), *read meets Arund[ell] for meets armd.* The direction is proleptic for Arundell's entrance ten lines below; l. 189, cf. 'Lay on, Macduff'. P. 118, l. 219, cf. 'Macbeth', III, iv, 122, 'they say blood will have blood.' P. 120, l. 38, *read hard [= heard] for heare*; l. 60, *read vild for vile.* P. 121, l. 79, *read Ployden [= Edmund Plowden, often written Ployden, the Elizabethan jurist, 1518-1585, author of various legal Reports and Commentaries] for playden; read [fy]nd for beard.*

FREDERIC IVES CARPENTER.

University of Chicago, February, 1900.

ZUR GESCHICHTE DER STEIGERUNGSADVER-  
BIEN IN DER DEUTSCHEN GEISTLICHEN  
DICHTUNG DES 11. UND 12.  
JAHRHUNDERTS.<sup>1</sup>

VORBEMERKUNGEN.

**K**EINE Periode in der Geschichte der deutschen Litteratur lässt sich genauer abgrenzen als die der sogenannten Übergangszeit vom Althochdeutschen zum Mittelhochdeutschen im 11. und 12. Jahrhundert.

Nach den Prosaisten Notker und Williram, den Ausläufern der althochdeutschen Zeit fängt mit Ezzo und Memento Mori die eine Zeitlang ins Stocken geratene Dichtung wieder an, und es folgt nun ein Zeitraum von mehr als hundert Jahren, wo die poetische Litteratur ganz im Dienste der herrschenden Kirche stand.

Erst im letzten Viertel des 12. Jahrhunderts tritt ein Umschwung ein, und zwar vollzieht er sich so rasch, dass in wenigen Jahren die geistliche durch die neu aufblühende Ritterdichtung vollständig verdrängt oder doch wenigstens mit weltlichen Elementen stark durchsetzt wurde.

Die Gedichte, die jener Übergangsperiode angehören, verbreiten sich ihrer Entstehung nach über das ganze Land, von Kärnten bis nach dem Niederrhein und rühren von den verschiedensten Verfassern her, aber alle verfolgen dieselbe Richtung, sind von demselben Geiste durchweht und bilden zusammen eine gewisse Einheit.

Von dem nivellierenden Einfluss einer Schriftsprache ist bis dahin nichts zu verspüren.

Längst befreit von den festen metrischen Regeln und den durch den gehobenen, gedrungenen Stil notwendig gemachten syntaktischen Einschränkungen der Alliterationspoesie bewegt sich die Dichtung unserer Periode

<sup>1</sup> A special index to this article will be found on p. 237 (Ed.).

noch in ganz selbständiger Weise, und wenn sie auch an Inhalt und an Form hinter der classischen mittelhochdeutschen Dichtung weit zurücksteht, besitzt sie doch eben dadurch einen besonderen Reiz, dass die Individualität der Dichter in so hohem Grade zur Geltung kommt. In fast jedem dieser Gedichte empfindet man etwas von der Persönlichkeit des Verfassers, und gerade deswegen sind die naiven, oft unbeholfenen Erzeugnisse dieser Übergangszeit von so hohem Werte für die philologische, speciell für die syntaktische und lexicalische Forschung.

Von den vielen Aufgaben, die auf diesem Gebiete dem Philologen erwachsen, hob Carl Kraus, einer der besten Kenner dieses Zeitraums, in seiner anregenden und musterhaft angelegten Rede auf der Wiener Philologen-Versammlung im Mai 1893<sup>1</sup> mit Recht besonders die Feststellung des Wortmaterials hervor:—‘Über Geographie und Geschichte der einzelnen Wörter sind wir nur sehr ungenügend unterrichtet. Es ist eben leider nicht in Abrede zu stellen, dass unsere sonst so vorzüglichen mittelhochdeutschen Wörterbücher gerade die Übergangszeit nicht mit der Aufmerksamkeit berücksichtigt haben, die sie verdient. Was wir brauchen ist ein Specialwörterbuch für das 11. und 12. Jahrhundert, das das gesammte Material in möglichst vollständiger Weise ausschöpft.’ (S. 365.)

Die vorliegende Schrift ist nun in erster Linie bestimmt, als Vorarbeit zu einem solchen Specialwörterbuch zu dienen, indem innerhalb der festgesetzten Grenzen eine vollständige Durcharbeitung des Stoffes erstrebt wird.

Aber noch wünschenswerter als ein Specialwörterbuch für die litterarische und grammatische Forschung in unserem Zeitraum wären brauchbare, zuverlässige Ausgaben. Der Mangel solcher Werke hat sich bei der Ausarbeitung des benützten Materials schmerzlich fühlbar gemacht; denn durch das Fehlen derselben ist bei allen

<sup>1</sup> Carl Kraus, *Die Aufgaben der Forschung auf dem Gebiete der deutschen Litteratur des 11. und 12. Jahrhunderts und die Mittel zu ihrer Lösung*. (Verhandlungen der 42. Versammlung deutscher Philologen und Schulmänner in Wien vom 24. bis 27. Mai, 1893.) B. G. Teubner, Leipzig, 1894.

Einzeluntersuchungen nicht nur die Arbeit erheblich erschwert, sondern die gewonnenen Resultate werden auch, als auf nicht ganz sicherer Grundlage beruhend, immer mit mehr oder weniger Misstrauen betrachtet werden müssen.

Wenn aber gute Ausgaben für die Specialuntersuchungen die Hauptbedingung sind, so werden gewiss umgekehrt die Specialuntersuchungen bei der Herausgabe der einzelnen Denkmäler nicht ohne Wert sein. Ich darf daher vielleicht der Hoffnung Ausdruck geben, dass meine Zusammenstellungen den späteren Herausgebern hie und da zu Gute kommen werden.

Aus der Masse des sich anbietenden Materials heben sich besonders die Steigerungs- oder Intensitätsadverbien hervor. Unter diesem Namen verstehen wir solche Adverbien, bz. adverbial gebrauchte Wörter anderer Kategorieen und adverbial gebrauchte Redensarten, durch welche Verbal- oder Nominalbegriffe gesteigert oder intensiviert werden, ohne dass dabei ihre Bedeutung wesentlich geändert wird.

Nichts ist charakteristischer für einen Dichter als die Art und Weise, wie er Steigerungen und kleine Schattierungen der Bedeutung zum Ausdruck bringt, und nichts ist mehr erforderlich für das richtige Verständniss seiner Sprache als ein lebendiges Gefühl für gerade solche kleine Hilfsörter. Wir haben daher die Behandlung dieser Adverbien zur Aufgabe unserer jetzigen Untersuchung gemacht.

QUELLEN.<sup>1</sup>

1. *Memento Mori*.—Braune 151–152. allemanisch um 1050. (M. M.)
2. *Ezzo's Gesang*.—Text der Strassburger Hs. Braune 152–153, (Ez. S.) Text der Vorauer Hs. Diemer 319–330—(Ez. V.) Die mit Ez. bezeichneten Citate finden sich in beiden Fassungen und sind nach Hs. S. gegeben. In Ostfranken entstanden, Überlieferung allemanisch. 1065.
3. *Himmel und Hölle*.—M. S. D. XXX. (H. H.) ostfränkisch um 1065.
4. *Genesis*.—Text der Wiener Hs. Hoffmann II, 10–84. (Gen. W.) Text der Milstätter Hs. Diemer G. 1–116. (Gen. K.) Text der Vorauer Hs. Berichte der kais. Acad. der Wissenschaften zu Wien. Phil. Hist. Classe Bd. 47. 636–687. (Gen. V). oesterreichisch, W. gegen 1070. V. um 1120. K. um 1135. Die mit Gen. bezeichneten Citate finden sich in W. und K. bz. in W. K. und V. und sind nach Hs. W. gegeben.
5. *Merigarto*.—Braune 148–150. (Mer.) bairisch überliefert. um 1075
6. *Das Annolied*. — Monumenta Germaniae Historica. Deutsche Chroniken Bd. I. Hannover 1895. hrg. von Roediger. (An.) Dichter ein Baier (?) überliefert um m. fränk. um 1080.
7. *Summa Theologiae*.—Diemer 93–103. (Sum.) m. d. wahrscheinlich rheinfränk. gegen 1100.

<sup>1</sup> Die Reihenfolge ist chronologisch, soweit eine Bestimmung möglich ist. Die Angaben über Abfassungszeit und zum Teil auch über Entstehungsort können in den meisten Fällen nur annähernd richtig sein. Sie entsprechen aber, wie ich hoffe, den unter den Forschern herrschenden Ansichten und dürfen im grossen und ganzen als leidlich zuverlässig gelten. Die im folgenden gegebenen Belege beziehen sich auf die hier angeführten Ausgaben.

8. *Rheinauer Paulus*.—Kraus II. (Rh. P.) oberdeutsch Wende des 11. und 12. Jahrhunderts.
9. *Exodus*.—Die Altdutsche Exodus, hrg. von Ernst Kossmann, Quellen und Forschungen Bd. 57. Strassburg 1886. oesterreichisch. Wiener Fassung (Ex. W.) um 1100. Milstäter Fassung (Ex. K.) um 1135. Die mit Ex. bezeichneten Citate finden sich in beiden Texten.
10. *Die ältere Judith*.—Piper I, 216–222 (Jud.) m. d. wahrscheinlich rheinfränk. um 1100.
11. *Das Melker Marienlied*.—Hoffmann II, 142–144. (M. Mar.) bairisch-oesterreichisch. Anfang des 12. Jh.
12. *Die Milstäter Sündenklage*.—hrsg. von Roediger, Zs. f. d. Alt. 20, 255–282. oberdeutsch. bald nach 1100. (M. S.)
13. *Ein Legendar des 12. Jahrhunderts*.—hrsg. von Busch, Zs. f. d. Phil. 10, 129–160. (Leg.) m. fränk. Anfang des 12. Jh.
14. *Lob Salomons*.—Diemer 107–114. (Lb. S.) m. d. wahrscheinlich rheinfränk. Anfang des 12. Jh.
15. *Physiologus*.—Karajan, Deutsche Sprach-Denkmale des 12. Jahrhunderts, Wien 1846. 73–106. (Phys.) oesterreichisch.
16. *Vom jüngsten Gericht*.—Hoffmann II, 135–138. (Ger.) fränk.
17. *Die Vorauer Sündenklage*.—Text der Vorauer Hs. Diemer 295–316. (V. S.) Text der Zwetler Hs. Hoffmann I, 260. (V. S. Z.) bairisch-oesterreichisch, um 1115.
18. *Die jüngere Judith*.—Diemer 127–180. (Jg. Jud.), oberdeutsch, um 1115.
19. *Friedberger Christ und Antichrist*.—M. S. D. XXXIII, (Fried.) hessisch, um 1120.
20. *Milstäter Genesis* s. Genesis. *Milstäter Exodus* s. Exodus.
21. *Vorauer Genesis*.—Diemer 3–31. (V. Gen.), oesterreichisch, nach 1117. vor 1127.

22. *Upsalaer Sündenklage*.—hrsg. v. v. Bahder, *Germania* 31, 99–100. m. d., Überlieferung wahrscheinlich rheinfränk. (U. S.)
23. *S. Veit*.—Kraus V. (Veit) oesterreichisch, um 1120.
24. *Adelbrechts Johannes Baptista*.—Kraus IV, (Adel.) oesterreichisch, um 1120.
25. *Vorauer Moses*.—Diemer 32–69, 6. (V. M.), oesterreichisch.
26. *Marienlob*.—Diemer 69, 6–72, 8. (Mar.), oesterreichisch.
27. *Bileam*.—Diemer 72, 8–85, 3. (Bil.), oesterreichisch.
28. *Gedichte der Ava*.—hrsg. v. Piper, *Zs. f. d. Ph.* 19, 129–196 und 275–317. (Av. J.=Johannes, Av. L.=Leben Jesu, Av. A.=Antichrist, Av. G.=das jüngste Gericht.) oesterreichisch, vor 1127.
29. *Die Hochzeit*.—Waag IX, (Hz.), bairisch-oesterreichisch, um 1130.
30. *Vom Rehte*.—Waag VIII, (Rht.), bairisch-oesterreichisch.
31. *Die babylonische Gefangenschaft*.—Anzeiger für Kunde des Mittelalters 8, 55–58. (Bab.) oesterreichisch.
32. *Hartmann's Rede vom Glouben*.—Massmann 1–42. (R. G.) mittelhheinisch.
33. *Von Christi Geburt*.—Kraus I. (Ch. G.), m. fränk. (Kölner Gegend) um 1140.
34. *Gebet einer Frau*.—Diemer 375–378. (Geb.) bairisch-oesterreichisch.
35. *Priester Arnold's Siebenzahl*.—Diemer 331–357 (Arn.) bairisch-oesterreichisch.
36. *Juliane*.—Berichte der kais. Acad. der Wissenschaften zu Wien, *Phil. Hist. Classe* Bd. 101, 491–517. (Jul.) Belege nach der unter dem hergestellten Texte stehenden handschriftlichen Überlieferung. bairisch-oesterreichisch.
37. *Baumgartenberger Johannes Baptista*.—Kraus III. (Baum) oesterreichisch, vor 1150.
38. *Arnsteiner Marienleich*.—M. S. D. XXXVIII (A. Mar.), m. fränk.
39. *Vom Vaterunser*.—M. S. D. XLIII (Vat.), bairisch-oesterreichisch.

40. *Von der Siebenzahl.*—M. S. D. XLIV, bairisch-oesterreichisch. um 1150. (Sz.)
41. *Das himmlische Jerusalem.*—Piper II, 100–113. (Jer.) oesterreichisch um 1150.
42. *Von der Zukunft nach dem Tode.*—Kraus VIII, (Zuk.), m. d. um 1150.
43. *S. Paulus.*—Kraus IX, (S. P.) m. d. um 1150.
44. *Der Trierer Silvester.*—hrsg. v. Kraus—Monumenta Germaniae Historica, Deutsche Chroniken Bd. I. Hannover 1895. 46–61. (Sil.) m. d. (vgl. aber Einleitung S. 43.), kurz nach 1150.
45. *Patricius.*—Kraus VII (Pat.), allemanisch.
46. *Die Warheit.*—Diemer 85, 4–90. (War.). oesterreichisch.
47. *Heinrich v. Melk, Erinnerung*—(Er.) und *Priesterleben* (Pr.) hrg. v. Richard Heinzel—Berlin 1867. oesterreichisch um 1160.
48. *Der Trierer Aegidius.*—hrsg. v. Bartsch, Germania 26, 2–57. (Aeg.). m. d. (vgl. Zs. f. d. Alt. 21, 397.)
49. *Andreas.*—Kraus XIII. (Aud.) m. d.
50. *Heinrichs Litanei.*—Grazer Hs. Hoffmann II, 216–238. (Lit. G.). Strassburger Hs. Massmann 43–63. (Lit. S.) Die mit Lit. bezeichneten Citate finden sich in beiden Fassungen und sind nach G. gegeben. oesterreichisch gegen 1170.
51. *Pfaffe Wernher, Die vier Räder.*—W. Grimm 50–70. (P. W.) m. fränk. um 1170.
52. *Makkabäer.*—Kraus VI. (Mak.) süd-rheinfränk oder allemanisch. um 1170.
53. *Mariensequenz aus Lambrecht.*—Diemer 384. (Ms. L.) oesterreichisch. nach 1170.
54. *Das Anegenge.*—Hahn, Gedichte des 12. und 13. Jahrhunderts, Quedlinburg und Leipzig 1840. 1–40. (Ang.). oesterreichisch nach 1173.
55. *Margaretenlegende.*—hrsg. v. Bartsch, Germania 24, 294–295. (Mgl.) m. d. um 1175.
56. *Die Pilatus Legende.*—hrsg. v. Weinhold, Zs. f. d. Ph. 8, 253–288. (Pil.). hessisch, um 1180.
57. *Tundalus.*—Kraus XI. (Tun.) m. fränk.

58. *Benedictbeuer Gebet zum Messopfer*.—Roth, Denkmäler der deutschen Sprache, München 1840. 46– (Ben.). bairisch.
59. *Der Wilde Mann, Veronica*—W. Grimm 1–20 (Ver.) *Vespasianus*, ebenda 21–29 (Ves.). *Habgier*, ebenda 30–42 (Hab.). *Christliche Lehre*, ebenda 43–49 (Ch. L.) m. fränk.
60. *Christus und Pilatus*.—Kraus XII (Ch. P.) m. d., wahrscheinlich thüringisch.
61. *Albanus*.—Kraus X, (Alb.) m. fränk. nach 1178, wahrscheinlich nach 1186.
62. *Gleinker Antichrist*.—Hoffmann II, 106–134 (Gl. A.) wol fränkischen Ursprungs (in Oberdeutschland überarbeitet?)
63. *Mariensequenz aus Muri*.—M. S. D. XLII (Ms. M.) oberdeutsch (vgl. Waag S. XL) um 1190.

## § I. AL-, ALLER-.

Der Bequemlichkeit halber habe ich die Bildungen mit al- und mit aller- in einem Paragraphen zusammengefasst. Syntaktisch sind sie jedoch zu trennen.

al- dient zur Verstärkung bei Adjektiven, Adverbien und Participien, indem es sich mit ihnen als erstes Glied eines Compositums verbindet, in der Schrift bald zusammengeschrieben bald getrennt stehend.

Der alte Unterschied zwischen ala- und al- (vergl. Grimm II, 617; anders Wilmanns II, 415, 6.) ist in unseren Quellen nicht mehr vorhanden. Das erstere ist wol durch Anlehnung an das Adjektivum von dem letzteren vollständig verdrängt. Die einzige Ausnahme, die mir begegnet ist, findet sich in dem ganz am Anfang dieser Periode stehenden Mer.—alagaro—2, 102.

aller- Genitiv Pluralis zu al wird nur mit Superlativformen verbunden. Ursprünglich gehörte dieses aller zu einem partitiv stehenden Substantivum, wobei dasselbe Substantivum mit dem daneben stehenden Adjektivum nochmals zu ergänzen war. Dann wurde umgekehrt das Substantivum als mit dem Adjektivum zusammengehörig betrachtet, und aller stand für sich allein, bis es schliesslich nur noch als verstärkende Zuthat bei dem Adjektivum empfunden wurde. Diese drei verschiedenen Entwicklungsstufen erkennt man leicht an den folgenden Beispielen:

- 1) wander allir meistere bezist ist—R. G. 44.  
unt der wirsist aller tode—Er. 637.
- 2) wîn den aller bezzisten—Gen. W. 39, 30.  
der aller chuoniste helt—V. M. 67, 19.
- 3) spellir unt niuwe mere / . . . / horint si allir gernist  
—Gl. A. 107, 5.  
so ich mich allir rechtiste virsinne—P. W. 58, 16.

Eine scheinbare Ausnahme von der Regel, dass aller nur neben Superlativformen steht, findet sich in der Verbindung von aller mit tagelich. Hier ist aber tagelich eigentlich kein Adjektivum, sondern eine Zusammenzieh-

ung von ahd. tago und gilicho mit der Bedeutung 'an jedem der Tage, jeden Tag.' Ob tagelich noch als eine Zusammensetzung oder als ein Adjektivum auf -lich empfunden wurde, ist schwer zu entscheiden. Für die erste Annahme spricht, dass das aller wol weggefallen wäre, wenn man tagelich noch als ein Adjektivum aufgefasst hätte, da aller sonst bei ungesteigerten Adjektiven nicht vorkommt.

Andererseits finden wir nur ein einziges gesichertes Beispiel für al- mit Superlativen:

almeiste—Er. 317.

Fälle wie alêrste Rht. 88, Av. L. 533 deuten sicherlich nur auf nachlässige Aussprache für aller êrste (durch die Belege als die normale Form bewiesen), denn das Zusammentreffen der beiden gleichlautenden Silben -er führt leicht zur Contraction. Hierfür spricht ferner eine Schreibung wie allêrste—Hz. 328, die kaum auf ein al-zurückzuführen ist. Eine eigentümliche aber unverkennbare dialektische Verschiedenheit erblicke ich in der Neigung der mfränk Dichter al- mit Adverbial-Präpositionen zu verbinden. Albiz, aldurch, alzu habe ich nur aus niederrheinischen Quellen notiert (s. unten). Ferner gehören die sämtlichen Belege für al- neben den adverbialen Zusammensetzungen bihanten, zihant und zemâle und dem Localadverbium 'da' ebenfalls mfränk. Quellen an. Dies ist um so auffallender, als die oberdeutschen und oberfränkischen Denkmäler die mfränkischen an Umfang weit übertreffen. Die Verbreitung der beiden Adverbien ersieht man aus den folgenden Belegstellen (ich begnüge mich mit einem Citat aus jedem Gedicht):

1) al- balde-Phys., 86, 13. -begarwe-Jg. Jud. 15620. R. G. 1464. -bihanten-An. 877. -bereite-R. G. 1163. -besezzen-R. G. 1409. -bisunter-Gen. 15, 36. Jg. Jud. 166, 16. Hz. 919. -bitoibit-An. 764. -biz-Ch. G. 38. Hab. 31, 14. Ver. 6, 5. -da-Hab. 40, 5. Ch. L. 49, 13. Ves. 25, 31. Ver. 7, 12. -durch-Hab. 40, 12. -ein-Phys. 86, 24. Ex. K. 1099. R. G. 803. Av. J. 43. Ben. 20. A. Mar. 7.

Aeg. 88. P. W. 57, 11. Ms. M. 33. Ang. 2, 75. Ch. L. 44, 12. Ver. 7, 29. Tun. 257. -gar-Hz. 218. Lit. G. 216, 20. -garo-Mer. 2, 102. M. S. 615. -garwe-Av. L. 1376. -geliche-V. Gen. 7, 11. Jg. Jud. 134, 16. R. G. 205. Av. L. 513. Av. A. 9. Rht. 68. P. W. 69, 22. Pil. 421. Gl. A. 107, 18. -gemeine-Ex. 1479. V. Gen. 4, 11. V. M. 48, 2. Jg. Jud. 149, 14. R. G. 269. Av. L. 638. Av. G. 260. Jer. 199. Sil. 83. Pil. 396. Tun. 121 (vgl. Kraus XI, 121. Anm.) -gerichte-War. 87, 13. Ang. 37, 55. -gesund. (Aeg. 115). Tun. 105. -lûter-Gen. W. 35, 7. -meiste-Er. 317. -milde-Sil. 806. -mitalle-M. Mar. 142, 18. Tun. 111. Gl. A. 126, 1. -mitten-Ex. 3200. -mahtec-Gen. 75, 14. Sum. 95, 1. Phys. 102, 9. R. G. 69. Hz. 366. U. S. 9. Lit. S. 1013. P. W. 58, 17. -nach-Gen. V. 430. Gen. K. 90, 1. R. G. 1559. Ger. 136, 20. -rechte-V. Gen. 14, 20. -rihte-Ex. 141. -rôt-Gen. W. 34, 18. Bil. 81, 25. R. G. 2854. -samelich-R. G. 1026. Lit. G. 228, 33. -sus-Ver. 19, 28. -swarz-Ex. 3043. -umbe-Av. J. 335. Hab. 35, 17. -verendot-Av. L. 1687. -waltend-Jud. 196. Adel. 137 Jul. 497, 10. -waltec-Gen. V. 1230. Sum. 93, 22. Arn. 349, 24. Sil. 333. -wâr-Ex. 3244. Gen. V. 1120. -zuo (nimis)-Gen. K. 15, 5. V. S. 310, 9. R. G. 837. P. W. 62, 21. Pil. 60. -ze-(usque ad). Ver. 10, 18. -zihant-P. W. 68, 26. Alb. 97. Ver. 7, 18. Tun. 213. -zemâle-Tun. 112. -zesamene-R. G. 3082.

2) aller.-armest-M. S. 289. -beste (bezzeste). Gen. 72, 42. An. 857. A. Mar. 298. Sil. 542. Jg. Jud. 161, 9. Fried. F<sup>b</sup>. 59. R. G. 431. Av. L. 833. Arn. 349, 15. Lit. 227, 20. P. W. 64, 28. Ang. 20, 1. Hab. 42, 2. -êrist-Gen. 14, 12. Phys. 74, 2. Ex. 2657. Bil. 77, 1. V. S. 295, 14. R. G. 2890. Av. L. 16. Lb. S. 108, 11. Hz. 328. Rht. 88. Arn. 334, 14. Jul. 505, 8. Vat. 6, 1. Jer. 131. Er. 241, Lit. G. 223, 17. P. W. 54, 34. Ang. 28, 37. Ver. 7, 8. -êrlichest-S. P. 88. -gernest-Gl. A. 107, 5. -grôzzest-Av. J. 34. -harteste-Gen. W. 50, 31. -heiligest-Av. J. 436. A. Mar. 122. -hêrest-Gen. W. 61, 2. Sum. 94, 11. Rh. P. 150. M. S. 348. R. G. 2891. Rht. 215. Arn. 340, 24. Vat. 20, 2. Jer. 130. -jungest-Ez. 31. R. G. 2631. Arn.

344, 12. Jer. 382. -küenest-Ex. 3027. V. M. 67, 19. -lezeest-R. G. 976. -lîhtest-Gen. W. 29, 17. -liebest-Gen. K. 71, 14. R. G. 3205. -meiste-Gen. 40, 13. An. 32. Phys. 99, 6. Mar. 70, 18. Jg. Jud. 134, 17. R. G. 1659. Av. L. 466. Av. J. 231 Lb. S. 107, 21. Hz. 343. Arn. 334, 17. Vat. 6, 10. Jer. 334. Sil. 750. Er. 300. Pr. 504. Lit. 230, 9. Ver. 7, 20. Gl. A. 108, 39. -minnest-R. G. 2819. Av. A. 113. -niderest-Gen. W. (V.) 67, 4. -oberist-Gen. K. 86, 13. V. M. 55, 28. -rehtist-P. W. 58, 16. -saligist-Av. G. 226. -schonist-Jud. 147. -tagelîch-Ex. 1011. M. S. 344. R. G. 1025. Aeg. 993. Lit. 229, 6. -tiurist-Hz. 272. -unterist-Jer. 133. -vürst-Gen. 55, 43. -vorderist-Ex. 3085. V. Gen. 28, 28. R. G. 3038. Vat. 3, 2. Lit. G. 227, 2. -wirsist-Jud. 87. Av. A. 76. Jul. 496, 4.

Ausser bei Adjektiven, Adverbien und Participien wird al gelegentlich zur Hervorhebung eines Verbalbegriffs verwendet—eine Gebrauchsweise, die, wie es scheint, in den mittelhochdeutschen Wörterbüchern keine Berücksichtigung gefunden hat. Ich führe einige Beispiele an:  
 wi rîche kunige al zegiengen—An. 6 ('ganz zu Grunde gingen.' Wenn al in Apposition zu kunige stünde, müsste das Demonstrativpronomen vor dem Substantivum stehen.) diu die werilt soldin al umbegrîfen—An. 190 (vgl. alumbe)

daz du sie irtrenchest/mit deme wage al virsenchest—V. Gen. 13, 24.

Ferner dient al in vereinzeltten Fällen zur Verstärkung eines Nominalbegriffes bz. eines ganzen Satzes.

3. B. dir selben al ze sêre—Jul. 504, 2.

der christenheite al ze dûte—Jul. 491, 5.

der brahte aleine/di werlt al ze leide—R. G. 803.

sam daz rîche al desten baz stê—Er. 326.

sluoc di vlam al uf ho/niun undi virzic elen—P. W. 54, 15.

al zuo sinem willen—Ex. 394.

## § 2. ALLECLÏCHE, ALLES, ALLE WÎS, IN ALLEN DINGEN.

Nach Analogie der zahlreichen Adverbien auf -eclÏche hat man ein allec-elleclÏche im Sinne von 'ganz, durchaus' gebildet, obwol ein Adjektivum \*allec nicht vorkommt. Das Wort fehlt im Althochdeutschen und erscheint vor dem 13. Jahrhundert überhaupt nur spärlich. Unsere Quellen liefern dafür nur einen Beleg.

do gloubeter elleclÏcho an in—Fried. G.<sup>b</sup> 120.

An die oben besprochenen Adverbien knüpfen sich noch einige sonstige hervorhebende Wendungen an, in denen al in verschiedenen Verbindungen als der eigentliche Bedeutungsträger erscheint.

## a) Genetivische Adverbien.

und allis dinges undirtan—Gen. K. 18, 21.

daz vehe lac in alles tot—Ex. 1666.

daz muoz alles wesen mîn—Ex. 2310.

nie nehein man / . . . / wen er allis eine—Pil. 599.

## b) Dativische Adverbien.

in allen dingen waren salich—Gen. W. 29, 3 (= vil saelich—Gen. K. 31, 17.)

daz dir vor allin dingen trute / ist des lÏbis reinicheit—Lit. S. 987.

## c) Accusativische Adverbien.

Thome sî dô sagedun / daz sî gesehan habedun / in alle wîs undôtlÏch.

## § 3. ALZOGES.

alzoges—ein adverbial gebrauchter Genitiv zu dem Substantivum zoc mit dem zur Verstärkung dienenden Adverbium al- zu einen festen Compositum verbunden (über das Alter des Wortes vgl. Graff V, 611.) Im Althochdeutschen ist als Substantivum nur zug belegt, auch im Mittelhochdeutschen kommt zoc im Vergleich mit zug verhältnismässig selten vor. Merkwürdigerweise ist umgekehrt alzoges in unseren Quellen die alleingeltende Form des Adverbiums und auch sonst ist alzuges nur spärlich vertreten. Da sich alzoges aus alzuges lautlich nicht gut herleiten lässt, so lässt sich nur annehmen, dass

hier seit alter Zeit Doppelformen neben einander vorhanden waren, bis bei den Substantiven die u-Formen, bei den Adverbien die o-Formen die Oberhand gewannen.

In den behandelten Quellen tritt *alzoges* in zwei verschiedenen Functionen auf. 1 Es steht bei Verben in der Bedeutung 'in einem fort, continuo' (vgl. Grimm 3, 122). 2 Neben Adjektiven, Adverbien und Verben dient es als Steigerungsmittel in der Bedeutung 'durchaus, vollständig.' Für uns kommt hier nur die letztere Gebrauchsweise in Betracht. Eine genaue Scheidung ist nicht immer möglich. In den folgenden Fällen dürfte *alzoges* jedoch mit ziemlicher Sicherheit als Steigerungsadverbium betrachtet werden können.

a) bei Verben:—

*benemen*:—noch scol er ouch chomen / unsich ime *alzoges*  
benemen—Gen. W. (V.) 80, 38.

*geben*:—daz ist uns *alzoges* gegeben—Av. G. 368.

*komen*:—des tages iz *alzoges* ist / chomen uz allerslahte  
rate—V. S. 310, 8.

*mîden*:—daz er von dannen / *alzogis* seinen chonen mæit  
—Ang. 21, 31.

*stân*:—an dir stet *alzogis* der volleist—Lit. 234, 23.

*verbieten*:—iz was in *alzoges* verboten—V. M. 41, 10.

b) bei Adjektiven und Adverbien.

*âne*:—du ware aller / *alzoges* ane laster—Gen. W. (V.)  
82, 1.

*genuoc*:—chlagennes *alzoges* genuoch—Ex. 1098.

*guot*:—daz ich *alzoges* guot wip / ze leide brahte ir lip—  
V. S. 307, 18.

*wâr*:—daz ist *alzoges* war—Gen. W. (V.) 69, 40. (= Gen.  
K. 98, 31.

daz ist *alzoges* war—V. M. 43, 8.

daz ist *alzoges* war—Av. L. 432.

Die 13 gesammelten Belege (die Fälle, die in die oben angesetzte erste Gruppe gehören sind mitgerechnet) stammen alle aus oberdeutschen Denkmälern. *Alzoges* darf also mit ziemlicher Sicherheit für ein, wenigstens im 12. Jahrhundert, specifisch oberdeutsches Wort gelten.

## § 4. BORE-, ENBOR.

Das althochdeutsche Substantivum *bor* (st. f. ?), womit in den Reichenauer Glossen *fastigium* glossiert wird, 'bezeichnet die Spitze, den Gipfel eines Dinges' (Paul) 'oberer Raum, auch Frist' (Kluge). In der Composition steht es in Verbindung mit Adjektiven und Adverbien in der Bedeutung 'hoch-, sehr' und hat hier die Function eines Adverbiums übernommen. vgl. *wunder*—§ 22. (Wilmanns II, 414, 3.)

Im althochdeutschen erscheint das Wort gewöhnlich als *bora-* oder *bore-*, gelegentlich *buro* (Ludwigslied), in unseren Quellen dagegen als *bor*, meist mit dem betreffenden Adjektivum oder Adverbium zusammengeschrieben. Nur Gen. 51, 9 Gen. W. 71, 6 und Sil. 30 finden wir noch *bore* alleinstehend und einmal zusammengeschrieben—*boreholt*—Bil. 73, 7. Die Form *poro* ist belegt durch *porogroz*—Gen. V. 767. Da kein Grund vorliegt, warum das Substantivum in der Composition flektiert werden sollte ist das *a* (*e*, *o*) der althochdeutschen Formen wohl als Stammvocal (Grimm's Compositions vocal) nicht etwa als eine Casusendung aufzufassen. (vgl. Wilmanns II, 390, 2. Grimm II, 389.)

*bor*—als Steigerungsadverbium ist insoweit eigentümlich, als es fast ausschliesslich in Negativsätzen gebraucht wird. In 16 aus den 25 vorliegenden Belegen steht *bor* in Verbindung mit Negationspartikeln und in den 9 übrigen Fällen hat *bor* bz. der ganze Satz negativen Sinn. Auch in den 15 Belegen, die Graff aus althochdeutschen Quellen anführt, steht *bor* nur einmal in einer positiven Aussage. *sih fone imo bore ferro ze skeidenne*—Notker Mart. Cap. Ob wir hier die ursprüngliche Gebrauchsweise des Wortes zu erblicken haben, oder ob *bor* von je her nur in Verneinungen verwendet wurde und wir es in diesem Falle mit etwas secundärem zu thun haben, lässt sich in Ermangelung von weiterem Quellenmaterial nicht entscheiden. Allgemeine Erwägungen würden für die erstere, die Überlieferung dagegen für die letztere Annahme sprechen.

Die mittelhochdeutschen Wörterbücher scheinen anzunehmen, dass *bor* in Verneinungen fast ausschliesslich eine ironische Bedeutung erhalten hat, so dass *ne-bor* so viel wie 'gar nicht' heisst. Diese Gebrauchsweise ist im classisehen Mittelhochdeutschen natürlich ganz unzweifelhaft. Ich möchte aber demgegenüber betonen, dass *ne-bor* ursprünglich nicht mehr als das neuhochdeutsche 'nicht sehr' bedeutete. Von diesem Sinne aus hat es sich dann weiter entwickelt, einerseits durch Verallgemeinerung zu einem gewöhnlichen Verneinungsausdruck (vgl. das französische *pas* < *ne-pas*, *rien* < *ne rien*, neuhochdeutsch es sei denn < *ne si ez dan* u. s. w.) und andererseits zu der schon erwähnten ironischen Bedeutung. Dass sich der Process wirklich in der angedeuteten Weise vollzogen hat, beweist das vorliegende Material. In 15 von den 40 in Betracht kommenden Belegen, also in mehr als 25%, steht *bor* in Verbindung mit *lange*, wo man einfach sagen will, dass es nicht sehr lang war (blieb, dauerte u. s. w.) z. B.

*porlang ez do ne stuont / ê joseph sach einen troum*  
*quot—Gen. W. 53, 11. d. h. es dauerte zwar eine Weile,*  
*aber nicht sehr lang, ehe Joseph ein Traumgesicht sah.*  
 Diesen Satz ändert der Bearbeiter von Gen. K. zu

*Borlang ez gestunt ê Joseph etc.* Hier hat *bor* die Function einer verneinenden Partikel übernommen, denn in dieser ruhigen, nüchternen Erzählung ist doch sicherlich keine Ironie beabsichtigt (vgl. noch Gen. W. 26, 6 = Gen. K. 25, 20. 21, 8 = 17, 19. 42, 7 = 56, 11. 51, 9 = 70, 9).

Auch in mehreren Fällen, wo *bor* in Verbindung mit *vile*, *wol* etc. steht, liegt kein Grund vor, eine Ironie anzunehmen. Bis eine abschliessende Arbeit über den Gebrauch der Ironie im Alt- und Mittelhochdeutschen erschienen ist, scheint es geboten bei der Beurteilung von *bor* und ähnlichen Wörtern im Hineinlesen eines ironischen Sinnes nicht zu weit zu gehen.

Von den 25 gesammelten Belegen stammen 23 aus oberdeutschen Quellen. Der oberfränkische (?) Aeg. und Sil. (alle beide zeigen oberdeutschen Einfluss) weisen je

einen auf. Wir dürfen also *bor*, wenigstens im 11. und 12. Jahrhundert, als ein vorzugsweise oberdeutsches Wort betrachten.

*bor* steht in Verbindung mit den folgenden Adjektiven:

*guot*:—*sin puoze ne was porguot*—Gen. W. 26, 6 =

*diu puozze was im borguot*—Gen. K. 25, 20.

*die sint zuo der sele ne bore guot*—Sil. 30.

*grôz*:—*iz ne duhte mich pore (poro V.) groz / gebete mir*

*dar mite ein min gnôz*—Gen. W. 71, 6 (V.)

*holt*:—*siner armen eselinnen was er do boreholt*—Bil. 73, 7.

*lange*:—*och ne stet ez por lenge*—Gen. W. 21, 8 =

*etwa stat iz borlanch*—Gen. K. 17, 19.

*do ne stuont iz porlang*—Gen. 60, 8.

*ne duhte iz in sa porlenge*—Gen. W. 42, 7 =

*dei douhten in elliu borlanch*—Gen. K. 56, 11.

*Got daz ne wolte / noh porlange ne dulte*—Gen.

W. 42, 30.

*der ouh iecht firstilit / porlanga erz (nieni hi)lit*—

Mer 2, 116.

*iz ne was dar nach ne borlanc*—Aeg. 1349 (s. noch oben).

*mære*:—*daz was got bormære*—Gen. 30, 11.

*nôt*:—*unt ne ware doch des gebotes pornot*—Gen. W. 70, 42 (V.)

*im nist dere vasten por not*—Arn. 349, 6.

*vile*:—*mannes gewerf ne hilfet porvile*—Gen. W. 37, 1.

*des ne bistet hie pore vile*—Gen. W. 51, 9 =

*des bestet hie porvil*—Gen. K. 70, 9.

*wol*:—*daz er Christes bilde enbor wol grûzze*—Pr. 259.

*diu niman bisunder / borwol mac ircelin*—Gl. A.

114, 27.

#### § 5. GARE, GAR, GARWE, BEGARWE.

*gare*—Adverbium zu dem gleichlautenden Adjektivum tritt häufig in seiner Grundbedeutung 'gänzlich völlig' bei Verben auf (101 Belege bei 66 verschiedenen Verben; dazu *gærliche*,—en 7 mal). Als Steigerungsadverbium in der Bedeutung 'ganz, durchaus, sehr' steht es ver-

stärkend vor Adjektiven, Adverbien und Zeitangaben und dient gelegentlich zur Hervorhebung eines Substantivbegriffes bz. des ganzen Satzes. (letztere Fälle sind freilich von den zuerst besprochenen nicht immer genau zu unterscheiden.) Die alte Schreibung *garo* kommt nur einmal in unseren Quellen vor. (Mer. 2, 102). Die üblichen Formen sind *gare* (Gen., Phys., Ex., M. S., V. Gen., V. M., Bil., V. S., Av., Hz., Rht., Sil., Lit. S.) und *gar* (Gen. K., Phys., Ex., M. S., V. M., Jg. Jud., V. S., Av., Hz., Vat., Er., Pr., Lit., Ang., And., Pil., Gl. A.) *garwe* finden wir noch in Ex., R. G., Av. und Gl. A. An. und Jud. haben die Schreibung *gari*. *begarwe* ist zusammengesetzt aus der Präposition *bi* und *garwe* (wol nach Analogie mit *benôte*, *bezôte*, *bediute* etc., s. Grimm III, 146. vgl. *bigonoto*—Otf. 5, 19, 12 etc. *pi genote*—Gen. K. 103, 27). Im Gebrauch unterscheidet es sich nicht von *gare*. Im Althochdeutschen finden wir keine gesicherten Beispiele für *garo* neben Adjektiven (die Belege aus Otfried, die Graff auführt sind zweifelsohne als Adjektiva aufzufassen). Auch in den vorliegenden Quellen, wenn man von Mer. 2, 102 absieht, wo *garo* offenbar nur um den Reim herzustellen eingesetzt ist, erscheint dieser Gebrauch des Wortes, der überhaupt nur spärlich vertreten ist, erst in Gen. K. (s. Gen. K. 79, 10 = Gen. W. (V.) 57, 9. und 81, 13 = 58, 23). Nach Paul ist der Gebrauch von *gar* als eine unbestimmte Verstärkung vor Adjektiven und Adverbien, abgesehen von 'gar zu,' nur im Süden volkstümlich. Diese dialektische Eigentümlichkeit scheint bis in alte Zeit zurückzureichen; jedenfalls gehören alle die vorgeführten Belege nach Oberdeutschland (nur einer nach Franken, wenn man den Gl. A. für fränkisch halten will.)

*gare*, *begarwe* steht :

a) bei Adjektiven und Adverbien.

*âne*:—*gar âne schulde / vlos ich mines herren hulde*—  
Gen. K. 81, 13. *er sol sin âne meile / allez begarwe*—Ex. 2469.

*bluotvar*:—*si werdint gar blutvar*—Gl. A. 128, 35.

*grundelos* :—nu ist ez so tieff unt so fremde / unt so gar grundelos—Ang. 4, 51.

*lobelich* :—an den kuningen ist si tugintlîh / an den fursten gar lobelîh—Lit. S. 1326.

*lûter* :—drî ist si lûtter alagaro—Mer. 2, 102.

*unbillich* :—umbe gezogen hat er mich / gare unbillich—Gen. K. 79, 20 (=vil umpillich—Gen. W. (V) 57, 9.)

*unsagbære* :—daz vil ungeloubich wære / unt gar unsagbære. Pr. 151.

*unbewollen* :—wellent si gar unbewollen belîben—Pr. 201.

*ze* :—du solt dînen herren / niht gar zeverre / mit cheinen dingen bechorn—Av. L. 508.

b) bei Zeitangaben.

driu jar unde sehs manode gar—Jg. Jud. 156, 11.

c) sonst hervorhebend.

der was gare elliu wunne—Hz. 201.

unde was gare alliu ère—Hz. 202.

da sîn trost gar an stât—Hz. 593.

unser vehe vile gare / daz muozan die vare—Ex. 2097.

daz vehe lac uns gare tot—Ex. 2070.

datze himel ist niemen gar / ê ouch der lîp chumet dar—Ang. 27, 25.

so gebe manneglîch / sîne zale vile gare—Ex. 1013.

din oberoste wirt vil scone gar—Gl. A. 131, 23.

so stat diu nidereste scar / dar ingegin vil iamerlîche gar—Gl. A. 131, 33.

indem vlæische was er gar / doch geræichte sein gothæt dar—Ang. 9, 9.

die iuren sich begarwe / gegen die mînen neigeten—Gen. K. 74, 10.

wande si was al begurwe / der sconisten varwe—Jg. Jud. 156, 20.

Judith diu brahte dar begaruwe / allez daz wich-geseruwe—Jg. Jud. 179, 26.

## § 6. GENÔTE.

genôte—Adverbialbildung zum Adjektivum genoete, alt-hochdeutsch ginôti (vgl. aber Graff II, 1043) tritt zunächst, wie dieses, in Anlehnung an das Substantivum nôt in der Bedeutung "bedrängend, enge" auf, die sich dann zu "dringlich, angelegentlich, in hohem Grade, sehr" weiter entwickelt.

Wir sind hier einmal in der glücklichen Lage, das Zeugnis eines Zeitgenossen zum Gebrauch von genôte als Steigerungsadverbium im Althochdeutschen anführen zu können. Zu Psalm 118, 4—Tu precepisti mandata tua custodire nimis, fügt Notker die Erklärung bei—"nimis stat hier pro valde. iz pezeichnenet zwêne sinna. einer ist apud grecos agan daz chît ze filo. anderer is sphodra daz chît filo unde harto unde genôto." Diese Aussage ist als ein Beweis dafür von Wichtigkeit, dass genôto schon zu Notker's Zeiten ein echtes Steigerungsadverbium, zeimlich gleichbedeutend mit filo und harto geworden war.

Bei Otfried kommt ginôto nicht selten vor, und zwar wird die etymologische Grundbedeutung des Wortes in den meisten Fällen noch durchgeföhlt. Beispiele für ginôto in Verbindung mit Adjektiven und Adverbien sind nicht nachweisbar. Die einzige Ausnahme wäre sît io ginôto / wakar filo drâto.—IV, 7, 53.

Jedoch gehört ginôto hier zum Verbalbegriff 'wakar sîn,' nicht zum Adjektivum 'wakar' allein, was übrigens durch die Zeilentrennung weiter bestätigt wird.

Auch in unseren Quellen verbindet sich das Adverbium nur mit Verben, in der späteren Sprache steht es dagegen gelegentlich auch bei Adjektiven und Adverbien.

genôte brûn—Konrad's v. Würzburg Engelhard (Haupt) 2970.

Als Verstärkung in der Composition finden wir genôte in Verbindung mit 'ein' im Sinne von einzig und allein: daz da gefuret werde / . . . / niht eingenate mit dem brote / sundir mit der gotes lere—Phys. 101, 16.

daz der mensch nicht einginote / mac gileben von dem brote—Ang. 37, 46.

Solche Composita, wo also ein Adverbium an zweiter Stelle auftritt, dürften im Germanischen ausserordentlich selten sein. Ich wüsste wenigstens keine analogen Fälle anzuführen. Die Erklärung dieser Zusammensetzung ist vielleicht darin zu sehen, dass einginôte so zu sagen in lautlicher Analogie mit den zahlreichen Compositis, in denen ein- als erstes Glied fungiert, gebildet worden ist (einformec,—gehtic,—geborn,—gemuot,—gevar,—hellec,—lütze,—valt, etc.) Von den 52 vorliegenden Belegen für ginôte entstammen 48 den oberdeutschen Quellen. Aeg. Sil. und Gl. A. weisen je einen Beleg auf. In den sicher md. und mfränk. Quellen kommt ginôte nur einmal vor.—And. 35. Wenn ich mir daher nach dem Angeführten ein Urteil erlauben darf, so ist auch dieses Adverbium als ein für das Oberdeutsche charakteristisches Wort zu betrachten (vgl. noch Kraus, Anm. zu V, 30.)

ginôte steht nur bei Verben:

*arbeiten* :—do arbeiten si genote / wie si gedahten—Veit 30.

*begân* :—er begie si gnote / mit swiu er hête—Gen. W. 57, 34.

*beruochen* :—wan ir vil minneclîche / mich beruchtint genode / in allin mînen notin—Gl. A. 132, 23.

*bitten* :—si bittent umb uns gnote—Gen. 36, 6. Gen. K. 50, 22. Gen. W. 40, 9. Gen. W. 48, 43. Gen. 56, 44. Gen. W. 59, 27 (V.) Gen. K. 105, 18. Gen. 76, 18.

Andreas der guote / der bat vil genote—And. 35.

*dienen* :—ich weiz er ime dienote / vil wunderen gnote—Gen. W. 37, 3. Gen. K. 55, 22. Gen. 46, 17. Jacob dinote / labane genote—V. Gen. 25, 13. 26, 9.

*eroffenen* :—(unze in (acc.) i)me vil genote / got iroffenote—Sil. 41.

*ezzen* :—swâ ieht gruonôte / daz âzen si ginôte—Ex. 2194.

*gâhen* :—wande si ginôte / danne gâhôtên—Ex. 2781.

*helfen* :—er half in genote / mit diu unde er hete—Gen. K. 80, 18.

den armen half er genote—Gen. K. 88, 18.

*lîlen* :—si lîten vil genôte—Ex. 3079.

*kêren* :—do cherten si widir genote / ze ir vorderon hinze got—Phys. 102, 15.

*kinden* :—îsa er chindote / pi lîen gnote—V. Gen. 26, 5.

*minnen* :—wande die jungen genote / dich minnoten—Phys. 77, 21.

*regen* :—ofte jouch genôte / der himil regenôte—Ex. 1881.

*raten* :—si rieten mir genôte—M. S. 621.

*reden* :—waz er so genote / mit dem wîbe geredet hete—Av. L. 723.

*samenen* :—er do samenote / diu wazzer gnote—Gen. 12, 19.  
er saminet iz gnote / ze dere chunftigen nôte—Gen. 61, 39.

*slâfen* :—ich slief genote / mîn herzze wachote—Phys. 74, 25.

*sprechen* :—genote begunde er sprechen—Gen. K. 13, 19.

Jacob sprach genote—Gen. K. 67, 4.

*troesten* :—er troste abir uns genote—Gen. K. 83, 13.

*vragen* :—si vrageten in genote—Gen. K. 42, 34.

si frageten in genote—Av. L. 1007, 1020.

*vuoren* :—daz iar er pi genote / si darumbe fuorote—Gen. K. 103, 27 (vgl. begarwe—§ 5).

ez enwirt ouch niht alein genote / geführt mit dem brôte—Av. L. 487.

*wahsen* :—dei wachsent da gnota—Gen. W. 16, 19.

*weinen* :—da weinot er genote—Gen. K. 94, 31.

*werben* :—sanctus Egidius warp genôte / daz her umme got irbete—Aeg. 33.

#### § 7. GENUOC.

Genuoc—Ableitung zu einem germanischen Präterito—Präsens, gotisch ganah, wird im Alt- und Mittelhochdeutschen sowol adjektivisch als substantivisch gebraucht.

Als Steigerungsadverbium wird der Accusativ des

Neutrums verwendet, in der Bedeutung 'in Fülle, reichlich, sehr.' Es ist nicht immer klar, ob genuoc bei Verben als Substantivum oder als Adverbium aufzufassen ist. Ich führe daher unten nur einige der gesicherten Belege an. Zur Bedeutungsentwicklung führen M. & Z. aus: 'genuoc-genug, hinreichend und, nach der gewöhnlichen leisen ironie, viel, zu viel. leides gnuoc-Greg.'

Wenn hiermit gesagt werden soll, dass genuoc erst durch seinen Gebrauch in der Ironie in die Bedeutung 'viel' übergegangen ist, so kann ich mich mit dieser Ansicht nicht ganz einverstanden erklären, und zwar aus dem einfachen Grunde, weil genuoc in der Bedeutung 'viel' schon massenhaft zu einer Zeit auftritt, wo Belege für den ironischen Gebrauch des Wortes noch ganz fehlen. Wir finden abunde beispielsweise schon in den ältesten Glossen mit genuoc übersetzt. Abundantia=ginôgi—Reich. Codex III. Notker hat lëra genuogiu=copiosa doctrina, etc.

Wo genuoc im Sinne von satis steht, ist jedesmal ein den Sinn ausfüllende Gedanke zu ergänzen. z. B.

Daz ros ist lukke ze mannes heili, noh des negniset er daz is knuog starch ist—Notker, Psalm. 32, 17. d. h. stark genug um den Menschen zu retten. In solchen Fällen gerade wie bei 'so, also' in undurchgeführtem Vergleich hat das Adverbium, das ursprünglich nur auf das folgende hinwies, allmählich die Function eines Steigerungsadverbiums übernommen. Und im übrigen sind die Grenzen zwischen genuoc='hinreichend' und genuoc='reichlich, viel' so fließend, dass man keinen besonderen Anlass, wenigstens keine Ironie, anzunehmen braucht, um den Bedeutungsübergang zu motivieren.

genuoc steht:

a) bei Verben.

*beschirmen*:—er rihet und beschirmet si genuoch—Phys. 92, 20.

*klagen*:—daz clageten sie dicke unde gnuoc—Aeg. 11.

*predigen*:—der godis sun predichede in ouch gnuch—Ver. 16, 18.

*rüemen* :—sus ruomen wir uns genuoch—Gen. K. 22, 8.

*segenen* :—gesegent si er genuoch / der den mennischen  
hie gescuof—Gen. K. 4, 20.

*vermezzzen* :—sus in ruome fermezze wir uns danne gnuoge  
—Gen. W. 24, 2.

*vâhen* :—hi mide was si givangin gnuch—P. W. 55, 6.

b) bei Adjektiven.

*angestlich* :—daz ist engestlich gnuch—Tun. 19.

*hêr* :—si duhte sich genuoch hêre—Gen. 43, 1.

*redespâhe* :—ein liucht ci radi vollin guot / redispêhe  
genuog—An. 290.

din bruder ist zewâre / genuoch redespâhe  
—Ex. 796.

*schone* :—schone ist ez genuoch—Phys. 75, 15.

*wenec* :—der frunt in si da ni so gut / in dunke it selbe  
wenic gnuc—Ger. 138, 9.

### § 8. HARTE.

Wie a priori zu erwarten war, ergibt sich aus den gesammelten Belegen als Grundbedeutung des Wortes—‘hart, schwer, acriter, graviter.’ Daher ist es höchst wahrscheinlich, dass harte ursprünglich nur in Verbindung mit Verben gebraucht wurde. Im Laufe der Zeit verflüchtigte sich diese selbständige Bedeutung, der Begriff verblasste und wurde schliesslich zu ‘vehementer, valde, höchst, sehr,’ verallgemeinert. Unter den 289 angeführten Beispielen findet sich nur eins, wo harte zweifelsohne als echtes Begriffsadverbium aufzufassen ist.

er lebt vil harte/mit lutelem zarte—Av. J. 357.

Indes kommen noch einige andere Fälle vor, wo man zwischen Steigerungsadverbium und Begriffsadverbium schwanken könnte :

da bi dem worte gegreif er in vile harte—Gen. 33, 9.  
vil harte truoge du die burde—V. S. 297, 16.

Hieraus ersehen wir, dass die Verallgemeinerung des Begriffs schon in vormittelhochdeutscher Zeit eingetreten war, was übrigens durch den Gebrauch von harto bei Otfrid bestätigt wird (vgl. die Belege in Kelle's oder in

Piper's Otfrid-Ausgaben). Andererseits erhielt sich unter den Dichtern dieser ganzen Periode ein richtiges Gefühl für die ursprüngliche Bedeutung des Wortes, auch dann wenn es als blosses Steigerungsmittel gebraucht wird. Dafür zeugen:

1. harte wird fast dreimal so oft mit Verben gebraucht als mit Adjektiven und Adverbien (216:73). In den älteren Denkmälern tritt dieses Verhältniss noch auffälliger hervor. In der (um 1070 anzusetzenden) Wiener Genesis kommt harte beispielsweise 23 mal mit Verben vor, dagegen nur 1 mal mit Adjektiven. In der um mehrere Jahrzehnte jüngeren Exodus (K.) ist das Verhältniss schon 18:6. In Ez., Lb. S., Jud., Fried., Av. L. giebt es kein einziges Beispiel für harte mit Adjektiven und Adverbien, während in den späteren Denkmälern wie P. W., Hz., Bil., Ang., Aeg., etc., solche Fälle ziemlich zahlreich sind (wobei sich zum Teil vielleicht dialektische Verschiedenheiten geltend machen. s. unten.)

2. harte wird vorwiegend mit solchen Verben gebraucht, die etwas hartes, schweres, belastigendes ausdrücken, wobei der ursprüngliche Gebrauch des Wortes mehr oder weniger zum Vorschein kommt. Obenan steht erkomen (underkomen) mit 24 Belegen, dann folgt vürhten (ervürhten) mit 20 Belegen, riuwen, klagen, sorgen, jâmern, trûren, müejen, etc. Von den in dieser Hinsicht indifferenten Verben abgesehen (îlen, nâhen, gâhen, etc.) dürfte vrôuwen (ervrôuwen) das einzige Beispiel sein, bei welchem harte seine ursprüngliche Bedeutung gänzlich aufgegeben hat.

3. In den wenigen Fällen, wo harte noch als echtes Begriffsadverbium vorkommt, tritt die Bedeutung 'hart, acriter' deutlich hervor (s. oben). Hiernach ist Kelle's Erklärung<sup>1</sup> 'die Grundbedeutung ist: sehr, in hohem Grade, viel. die dann allerdings mit Bezugnahme auf die Handlungen und Eigenschaften die näher bestimmt werden, specialisirt werden kann.' Entweder lediglich auf Otfrid zu beziehen oder gänzlich zu verwerfen, da nach

<sup>1</sup> a. a. O. Bd. III, S. 274.

dem oben ausgeführten der Entwicklungsgang gerade der umgekehrte ist, nämlich vom specifischen zum generellen.

Die Ausdehnung im Gebrauch von harte von den Verben auf die Adjektiven und Adverbien lässt sich leicht erklären, indem verschiedene Brücken von der einen Kategorie zur anderen vorhanden waren, die noch deutlich nachweisbar sind.

Harte steht: 1. bei adjektivisch gebrauchten Participien:

z. B. der harte stozende ram—V. M. 61, 14.

harte swizzinde si lac—Aeg. 399.

wir sin so harte nicht ergramt—Pr. 542.

darzuo ubil getan harte—Phys. 97, 11 (vgl. m.h.d. wolgetan als Adjektivum).

2. bei Adjektiven und Adverbien, die aus Verben abgeleitet sind oder in engem Zusammenhang mit Verben stehen. z. B.

vil harte erchomenlicho—Ex. 544 (zu erkomen).

darumbe harte riuwich sin—Gen. K. 27, 5 (Gen. W., 26, 46, hat dafür—so begunde unseren trehtin/vile harte riuwen).

3. In Verbindungen, wo man in Zweifel sein könnte, ob harte zum Verbum oder zum Nominalbegriff bz. Adverbium gehört. z. B.

wachet wan der tievel der da ist harte iur widirwarte—Phys. 83, 12.

so steht ez uns hart obine—Bab. 78.

4. Auch nach der Bedeutungsseite hin könnte harte, nachdem es bei den Verben so verallgemeinert und verblasst war ohne weiteres leicht auf alle Adjektiven und Adverbien übertragen werden, die ihrem Begriff nach überhaupt steigerungsfähig waren.

Betreffs dialektischer Verschiedenheiten ist folgendes zu bemerken. In den oberdeutschen Quellen wird harte in der weitaus überwiegenden Mehrheit der Fälle mit Verben (nicht mit Adjektiven und Adverbien) verbunden. In Gen. W., Jg. Jud., V. Mos., Av. L., Baum., Adel., Jer.,

Arn., Rh. P., M. S., Lit., Er., Pr., V. S., War., Bab., Rht., Veit., Jul. und Phys. steht harte 117 mal bei Verben und nur 5 mal bei Adjektiven und Adverbien (96%:4%). Rechnen wir nun Gen. K., Ex. W., Ex. K., V. Gen., Bil., Av. J. A. G., Ang., Hz. und Pat. auch mit—also sämtliche oberdeutsche Denkmäler—so ergibt sich das Verhältniss 185:34 oder 84%:16%. Die mitteldeutschen, insbesondere die mfränk. Dichter zeigen dagegen eine starke Neigung, harte vorzugsweise mit adjektiven und Adverbien zu gebrauchen. In Mgl., Tun., Aeg., P. W., Hab., Fried., S. P., Gl. A., An., Sil., Leg., Ver., Pil., Alb. findet sich harte 23 mal bei Verben gegenüber 38 malen bei Adjektiven und Adverbien (38%:62%) und noch auffallender wäre die Differenz, wenn die adjektivisch gebrauchten Participia Präsens mitgerechnet würden. Diese Verschiedenheit lässt sich vielleicht zum Teil dadurch erklären, dass die oberdeutschen Denkmäler durchschnittlich etwas älter sind als die mitteldeutschen, speciell die mfränkischen (s. oben).

Eine genaue dialektische Scheidung wird wol nie vorhanden gewesen sein (dafür zeugt z. B. das Schwanken auf mitteldeutschem Gebiete) und auf Grund der erhaltenen Quellen könnte man überhaupt keine feste Grenzlinie ziehen. Aber trotzdem kann man, wenn man etwa Ang. und Er. mit den ziemlich gleichzeitig entstandenen P. W. und Hab. vergleicht (86%:14% gegenüber 0:100%) nicht umhin, eine ausgeprägte dialektische Verschiedenheit, wenigstens zwischen Oberdeutschland und dem Niederrhein im syntaktischen Gebrauch von harte anzunehmen.

harte steht:—

a) bei Verben.

*bedriezen*:—vil harte sis bedroz—Av. L. 943.

*belangen*:—in belangot vile harte—Ex. 1791.

des mhate do harte bælangen—Baum 40.

hart belanget sin da ze wesen—Jer. 105.

*benemen*:—daz benam in harte den gesin—Jg. Jud. 177, 16.

*betouben*:—duo ward her gikeistigit / . . . / so harti al bitoibit—An. 764.

- betrüeben* :—von etwem seiner worte / daz uns betrüebet  
harte—Ang. 15, 68.  
wurden dirre warte / bitrübete vil harte—Ang.  
32, 64.
- bevāhen* :—mit læde unt mit sere / so harte bivangen—  
Ang. 21, 29.  
do wart mit sere / din heiligi sele / vil harte  
bevungen—V. S. 298, 1.
- bewarn* :—die himelischen porte / die sint bewart harte—  
Hz. 442.
- bezzern* :—do bezzert er sich harte—Adel. 142.  
harte bezzirte her sich—Sil. 276.
- bezeichnen* :—der igil bezeichent den tiuvil harte—Phys.  
97, 16.
- binden* :—Symeon wart an den stunden / harte gebunden—  
Gen. K. 91, 8.
- bīzen* :—vil hartte si di bizzen—Tun. 427.
- bluoten* :—vil harte si bluotent—Av. G. 245.
- brechen* :—sinem meister harte brah er daz bein—Bil. 74, 6.  
ichn enwāiz wie harte / die gotes êwarte / ir  
recht geturren brechen—Pr. 428.
- brinnen* :—er begunde harte brinnen—Jg. Jud. 169, 22.
- diezen* :—diu fluot begunde gizen / deu wazer harte dizen  
—V. Gen. 12, 26.
- dröuwen* :—er drote harte / daz da niman inne chôme—V.  
Gen. 10, 17.  
vil harte si im drouten—Av. L. 688.
- engelten* :—des ingalt daz lant harte—Ex. 1334.
- erbarmen* :—hei wie harte ez got erbarmet—V. M. 40, 10.  
so harte irbarmetin (acc.) din weinen—Lit. S.  
1171.  
diu suntige sele / vil harte dir erbarmet—Lit.  
227, 26.
- erblichen* :—vil hart er irbleich—Gen. W. 25, 32.
- êren* :—so werdent die vil harte geret—Av. G. 191.
- ergramen* :—wir sin in so harte nicht ergramt—Pr. 542.

*erkomen* :—vil harti su sin irchom—Lb. S. 112, 17.

do irquam her is vil harte—Sil. 88. Gen. 39,  
20. 64, 5. 64, 30. 67, 22. Gen. W. 69, 34.  
Ex. 317. 1111. Av. L. 400. 1006. 1100. 1394.  
1422. 1844. 1958. 2155. Fried. G<sup>a</sup> 84. Ang.  
17, 57. 30, 54. 32, 66. An. 837.

*erviulen* :—die habint mîne sele verderbit / . . . / mîne gwizzen harte mir ervulit—Lit. 225, 38.

*ervröuwen* :—inde irvröede im harde seinen mût—Alb. 50.

*ervüllen* :—diu erde sich genôte / harte erfullôte—Ex. 1448.

*ervürhten* :—Adam ervorht im harte—Gen. K. 15, 23.

die mûstu armer mensch harte / immer erfurchten unt verstân—Er. 882.

*erwerden* :—christenlicher orden / der ist harte erworden—Er. 56.

*gahen* :—des beginneter harte gahe—R. G. 948.

diu dierne vile harte gâhete—Ex. 253. 3225. Jg.  
Jud. 148, 10. 175, 14. V. M. 42, 20. Av. L.  
1930. Arn. 348, 20. Pr. 248. War. 88, 3.

*gân* :—vil harto gie diu sin scult / uber alle sin afterchumft—Ez. 45.

harti ginc iz imi ci hercin—An. 749.

*gearnen* :—vil harto duz garnest—Gen. 22, 10.

*gegrîfen* :—da bi dem worte gegreif er in vile harte—Gen. 33, 9.

*gehangen* :—ein teil han ich irite harte gehenget—V. S. 305, 16.

*geneizen* :—vil harte er si geneizite—Av. L. 1061.

*geringen* :—so wirt diu ir armuot / vile harte geringot—Ex. 2382.

*gern* :—lesen wir / daz der hîrz vil harte des wazzirs ger—Phys. 90, 17.

*geswellen* :—si geschwollen vile harte—Ex. 1737.

*gezemen* :—noch in (acc.) es niemer so harte gezame / daz sin in sinen munt ieht chome—Gen. 17, 23.

*glûejen* :—swi harte der ovin glute—Rh. P. 20.

*hecken* :—hart er in hekchit / swenne er in firleitit—Gen. 80, 8.

- îlen* :—si îlten vil harte—Jg. Jud. 153, 19. 171, 20.  
     si îlten vil harte—V. M. 63, 29.  
     er îleda vil harddo—Fried. C<sup>a</sup> 15. Av. L. 1390.  
     1406. Aeg. 1462.
- jâmern* :—vil harte in amerot—Gen. 21, 3.  
     vile hart amerende—Gen. W. 22, 34.
- kinden* :—vile harte er chindote—Gen. W. 32, 39.
- klagen* :—vile harte er si chlagete—Gen. W. 33, 32.  
     vile harte clagetez iacob—V. Gen. 31, 1.  
     wi harter gote chlagete—V. M. 55, 7. Ex. 2689.
- leidigen* :—den er hête harte gelaidigot—Gen. W. 46, 36.
- liegen* :—got wir harte liugen—Gen. K. 22, 12.  
     er ne lougen es nie so harte—Av. L. 1475.
- liuhten* :—sô die steine louhtent harte—Hz. 455.
- loben* :—also harti so si getorstin / so lobitin si den vurstin  
     Jud. 75.
- loufen* :—vil harte liuf er fur sich—Av. L. 1932.
- mannen* :—dû begund' harde mannen—Alb. 44.
- minnen* :—her begunde in harte minnen—Aeg. 714.  
     liset / daz der sisegoum sîne jungen vil harte  
     minne—Phys. 99, 11.
- mischen* :—harte mischten si sich sint—Ang. 22, 60.
- missegan* :—dir ist harte missegan—V. Gen. 8, 14.  
     alser die arme nider li / den sinen harte missegi  
     —V. M. 62, 24.
- misselîchen* :—daz begunde in harte misselîchen—Baum. 24.
- missetroesten* :—idoch sol sich nehein man / ze harte misse-  
     trosten—War. 89, 4.
- missetuon* :—er hete harte missetan—V. Gen. 8, 21.
- müejen* :—swie harte sich der muoet—Rht. 244.  
     doch muojet nns vil harte—Jul. 508, 3.
- nâhen* :—nicht du negahest / here so harte nahest—Ex. 488.  
     vile harte nahen began—Ex. 3096.
- nîden* :—den got harte nîdet—R. G. 2550.
- noeten* :—daz die hinde harte genotet was—Aeg. 392.
- notigen* :—vil harte notigoten si sie do—Av. L. 1032.
- prüeven* :—der hat gebruofet harte / mine manege missetât  
     —M. S. 332.

*queln* :—nu tuot als ir wellet / swie harte ir mich chuelet—

Gen. 65, 27.

*reizen* :—ir gemûte si vil harte räizent—Pr. 713.

*riezen* :—vil harte sie rizen—Gl. A. 128, 6.

*riuwen* :—vile harte riuwet iz mich—Ex. 2206.

swie harte uns unsir unde riwe—M. S. 167.

wande in sin bein harte rou—Bil. 74, 14 Gen.

23, 36. 26, 46. Veit 42.

*rüegen* :—nu ruoge ich / . . / (mi)niu ougen herte—M.S. 591.

*schamen* :—vil harte scamete si sich do—V. Gen. 20, 11.

*schenden* :—wie harte si in do schanten—Baum. 75.

*schrien* :—di dir si sruwen da so hardde—Tun. 476.

*senden* :—so sendet er vil harte—Hz. 637.

*sinnen* :—unde sol niht harte sinnen / nach wertlichen  
dingen—Phys. 101, 13.

*slahen* :—vil harte si im slugen—Av. L. 1584.

*smerzen* :—und begunde in harte smerzen—Gen. W. 27, 2.

do iz sie smarz aller harteste—Gen. W. 50, 31.

*sorgen* :—si sorgeten vile harte—Jg. Jud. 140, 16.

ich Sorge also harte—M. S. 103. V. S. 308, 5.

*stinken* :—so harte iz iuch ane stinchet—Ex. 1284.

vil harte begundez stinchen—V. M. 38, 7.

*stouwen* :—vil harte si in stouten—Av. L. 1053.

*stozen* :—der harte stozende ram / daz ist der zornige  
man—V. M. 61, 14.

*streben* :—wi harte si zeruke müzen streben—Er. 38.

swie harte dû wider got strebest—Er. 788.

*sünden* :—gesundet hân ich harte—M. S. 375.

*switzen* :—harte swizzinde si lac—Aeg. 399.

*tempern* :—vil harte temporoten si daz—Av. L. 2122.

*toben* :—owi wie harte er tobet—Ang. 34, 39.

*troesten* :—der troste siû vil harte—Jg. Jud. 142, 13.

*trûren* :—der vile heilige man / harte trûren began—Ex.  
1622.

*trûwen* :—also sancta Helena thice gehôrte / sô trôwet sie  
in aver harte—Leg. 559.

*underkomen* :—vili harte untirquam sigis der heilige man—  
An. 711.

vile harde her is underquam—Leg. 673.

- vehthen* :—wider got si harte vahten—V. M. 64, 8.
- verderben* :—wie harte si mûzzen verderben / gotes unt ir christentuom—Er. 386.
- verdîhan* :—Got deme isrlheisken liute virlech / daz ez vil harte furdech—V. M. 32, 2.
- verleiten* :—noch ze harte niht verleitte—Bil. 84, 7.
- verliesen* :—untz er vor alter verlos / vil harte sein liecht—Ang. 21, 75.  
herre dine hulde / han ich harte verlorn—V. S. 310, 12.  
ich hân . . / des oberisten hulde / verlorn also harte—V. S. 295, 11.
- verqueln* :—so harte er an in ist fercholen—Gen. W. 69, 7.
- verstozen* :—han ich mich des selbe sit / also harte verstozen—V. S. 299, 26.
- versâmen* :—ich vil harte versumet ware—V. S. 309, 12.
- verswachen* :—daz er an dem gewalte / dester harter icht verswache—Ang. 7, 35.
- verwirken* :—wand ich . . / des oberosten hulde / han verworht vil harte—V. S. Z. 13.
- villen* :—ir bittet got daz er . . / . . / mich so hartene ville—Ex. 1396.
- vlihen* :—zu deme gotis boten / sie harte vliehinde quam—Aeg. 385.
- vröuwen* :—er froute sich ire harte—Gen. 75, 27.  
vil hardo frûweden sî sich—Fried. F<sup>a</sup> 16.  
Av. L. 1575, 1615, 1765. R. G. 502.
- vürhten* :—si vorhten harte den tot—Jg. Jud. 143, 5. 156, 28.  
den mahter furhten harte—Bil. 75, 8. Ex. 1839. V. M. 68, 1. Adel. 132. Jer. 18. Ang. 10, 75. 17, 47. 19, 40. 21, 84. V. S. 295, 20. 297, 12. Lit. S. 1073. Pr. 40. Hz. 738. Sil. 22. And. 72.
- wagen* :—di boume wageten vil harte—S. P. 30.
- weînen* :—do begunder harte weinen—V. Gen. 23, 27.  
si begunde harte weinen—Av. L. 1874.
- wundern* :—harte wunderen in began—Ex. 319.
- zergân* :—des tages harte zergat / swaz vettech unde chlahat—Av. G. 57.

*zerwerfen* :—vile harte si zewurfen—Gen. W. 29, 33.

*zwîveln* :—vil harti si zuivilôtin—Jud. 74.

b) bei Adjektiven und Adverbien.

*gebære* :—si wart zeinen slangen / . . . / harte agebâre—  
Ex. 705.

*einlîch* :—der vil harte einlîchen / sich dar ut giflizzen hat  
—Lit. 237, 20.

*enstec* :—den sundigen (luten) / was d(er) herre guote / vil  
harte enstic—Aeg. 978.

*erbarmelîche* :—vil harte erbarmiclîchen—V. S. 304, 18.

*erkomenlîche* :—der guote man sprach do / vil harte  
erchomenlîcho—Ex. 544.

*êrlîch* :—do geschuf er einen man / vil harte erlîchen—  
V. Gen. 6, 17.

*gelîch* :—disiu zwei dinc harte si warin gelîch—An. 670.

*genædec* :—so harte was er in genêdig—An 629.

*grôz* :—ich mache in ir gegene / vil harte grôze menige—  
Ex. 1714.

*guot* :—want si vile harto guot waren—Gen. 16, 8.

unde gab ir harte guten trôst—Pil. 295.

*innerclîche* :—vil hart innerclîche er sprach—Bil. 84, 27.

*kreftic* :—sie tunt wunder manigiu / vil harte creftigiu—  
Gl. A. 122, 11.

von wuochire vruochtic / unde harte creftic—  
Aeg. 42.

*krefticliche* :—der wol mach / . . . / vil harte chrestlichlîche  
—Hz. 388.

*listec* :—iz wurde harte listic sint—Pil. 240.

*lûte* :—unt er vil bærmchleiche / . . . / nach hilfe rief loute  
harte—Ang. 9, 63.

*manecvalt* :—iz was vile harte manikvalt—Ex. 1342.

*milte* :—di lude sint da harte milde—Tun. 62.

*misselich* :—diu was harte misselich—Ex. 2183.

*obene* :—so steht ez uns hart obine—Bab. 78.

*rîche* :—he was ein harthe riche man—Hab. 34, 15.

*riuwec* :—so begunde unsir trohtin / darumbe harte riwich  
sîn—Gen. K. 27, 5.

*schoene* :—mit einer harde schonir list—P. W: 63, 17.

iz was ein harte scône naht—Pil. 215. Aeg. 1503.

*seltsæne* :—din rede duhte si ane wane / so harte sæltsæne  
—Av. J. 108.

*sère* :—do begunder den selben / hartesere schelden—  
R. G. 1869.

er irscrah harte sere—Pil. 402.

*snel* :—harde snel unde balt / flouc ze Rôme dat mère—  
Pil. 574.

*sorklich* :—daz waz harte sorklich—Bil. 74, 1.

*tief* :—si gruoben zallen stunden / vile harte tieffe brunnen  
Ex. 1302.

*tugentliche* :—vil harte tugentliche—Sil. 95.

*übel* :—dorne habe er an ime / darzuo ubil getan harte—  
Phys. 97, 11.

*unberihet* :—de ist sehr harde unbirichtit—Hab. 34, 32.

*ungeliche* :—do furen sumeliche / vil harte ungeliche—  
V. M. 68, 11.

*ungemach* :—daz was im harte ungemach—Gen. K. 24, 16.  
iz was ime harte ungemach—V. Gen. 14, 5.

*unlange* :—do waren si mit wune / harte unlange—V. Gen.  
7, 21.

*unsüeze* :—fiurin gebende / . . / machet uns die vuze / harte  
unsuze—Av. G. 278.

*verre* :—nu bite ich dich hêrre / vil harte verre—V. Gen.  
17, 11.

von Rome harte verre—Pil. 509.

*vil* :—des ist harde vil gischin—P. W. 63, 20.

der schulde macht er harte vil—Pr. 667.

mit ime verenden / harte vil sinis fromen—Pil. 605.

*vlizecliche* :—harte vlizicliche phlegen—Aeg. 863.

*vorhtsam* :—(iz duch)te sie harte vorchtsam—Aeg. 551.

*vreissam* :—dad diuht un vile harte vreissam—An. 224.

*vremde* :—hie sint liute harte fromede—Ex. 74.

*vroeliche* :—do fuor der kunik sâ / hartte f(roliche)—Pat. 64.

*vrûmec* :—inde wart ein harde vrûmich man—Alb. 57.

*wârhaft* :—ein harde wârhaftir man—P. W. 61, 26.

*werltliche* :—der ist in dem rîche / vil harte werltlichen—  
Hz. 632. 664.

*willec* :—do wart her des harte willic—Aeg. 1066.

*wislîche*:—vil harte wislîche / got ez allez under schiet—  
Ang. 3, 59.

*wol*:—he solde harde wol ginesin—P. W. 60, 21. 61, 13.  
so macht duz harte wol tuon—Ang. 37, 39. Hab.  
37, 14. Sil. 240. 298. Ver. 2, 31. Pil. 199. Aeg.  
134. 331. 507. 1339. Mgl. 26.

*wunderlîch*:—iz were harte wunderlîch—Aeg. 121.

c) bei Substantivbegriffen.

wachtet wan der tievil der da ist harte / iur widir warte  
—Phys. 83, 12.

(einen Comparativ, 'harter,' findet man unter 'ver-  
schwachen.')

### § 9. MICHEL UND GRÖZE, -LÎCHE, -LÎCHEN.

1. *michel*—unflektiertes Neutrum des gleichlautenden Adjektivums wird als Steigerungsadverbium nur zur Verstärkung vor Adjektiven und Adverbien verwendet, und zwar fast ausschliesslich bei Comparativen. Der Grund hierfür ist in der räumlichen Grundbedeutung des Wortes zu suchen, denn es bezeichnete ursprünglich Ausdehnung nach einer Richtung hin, also soviel wie lang, hoch, weit (in der Entfernung), etc. In dieser Function deckt sich *michel* daher genau mit *verre*: für das Nähere über seine Verwendung bei Comparativen sei also auf das in § 18 Gesagte hingewiesen. Ausser bei den Comparativen (wo im Althochdeutschen der Genetiv *mihiles* oder der Instrumental *mihilu*,—o die üblichen Formen sind) steht *michel* nur noch in Verbindung mit dem Adjektivum *reht*, hier aber 3 mal belegt. Dies erklärt sich wol dadurch, dass *reht* in solchen Fällen ursprünglich als Substantivum erschien, da es aber gleichlautend mit dem Adjektivum war, konnte eine Verwechselung der beiden leicht stattfinden (vgl. *zorn*—Adj. Adv. < *zorn* Subst. Ex. 3143, Gen. 63, 26, etc. neuhochdeutsches *ernst* Adj. < *ernst* Subst., etc.).

Die Ursache, weshalb *michil* als Steigerungsadverbium bei Adjektiven und Adverbien, abgesehen von den Comparativen, so spärlich auftritt, ist zum Teil in seiner

specialisierten Bedeutung zu erblicken; noch mehr aber trug der Übergewicht von vil dazu bei, wodurch michel nie zur voller Entfaltung kam. Bei Otfrid steht mihil in Verbindung mit gimuati und werd. Notker hat michel mahtigen und Graff führt noch mihhil gotlih (Freisinger Paternoster, Braune VIII, 2) an, aber auch im Althochdeutschen hat sich michil als Steigerungsadverbium nie völlig eingebürgert.

michel steht

a) bei Positiven:

*reht*:—so getan gesturme ist michel reht—Av. A. 71.

daz ihc dir die rache / alle muoze lazen / so daz

michel reht ist—Geb. 376, 11.

unt was ouch vil michil recht—Ang. 9, 29.

b) bei Comparativen:

*baz*:—daz tuoeh stuonte michel baz—Gen. W. 21, 6.

diu ist michel bezzer / daz wir mit den trahenen

suoze / wasken gotes fuoze—Av. L. 2318.

dem wære vil michil bezir—Lit. G. 235, 27.

si sehent in denne michel baz—Ang. 26, 42.

*lieb*:—si wârd ime michel liebere / denne eniu diu altere

—Gen. W. 42, 29.

michel liebir ist mir / daz ich iemer diene dir—Gen.

69, 8.

*mêre*:—doch diu himelische êre / si ze loben michel mêre

—Er. 978.

*sêre*:—(do clage)te her michil serir—Aeg. 524.

*sælec*:—he sprach thomas du salt selich sin / michel seliger

di holden min—Ver. 18, 19.

*wirs*:—michil wirs sal der spotter geden—Hab. 38, 2.

2. grôze (-liche, -lichen) Adverbium zum Adjektivum grôz steht im Gegensatz zu mihil fast ausschliesslich bei Verben. Zur Steigerung vor Comparativen wird es nie verwendet. Die sinnliche Grundbedeutung des Wortes 'viel Raum einnehmend, ausgedehnt, gross, wuchtig' tritt in den angeführten Belegen klar hervor. Abgesehen von geben und besamenen wo grôzlîche eher als Begriffsad-

verbium in der Bedeutung 'reichlich, grossartig' aufzufassen ist, steht grôze grôzlîchen als Steigerungsadverbium nur bei denominativen Verben (bz. Begriffen), wo die zu Grunde liegenden Nominalbegriffe durch das Adjektivum gross hätten modifiziert werden können. Diese Substantiven êre, rede, minne, vröude, schade werden von dem neuhochdeutschen Sprachgefühl nicht mehr räumlich aufgefasst (doch bleibt meist das alte Adjektivum. vgl. grosse Ehre,—Freude, etc.). Dies war aber sicherlich der Fall bei den sinnlich denkenden Dichtern der alt- und mittelhochdeutschen Periode.

Die beiden angeführten Beispiele für grôze bei Adjektiven sind nicht sicher. Möglicherweise ist grôze in diesen Fällen als ein im Anakoluth stehendes Adjektivum anzusehen. Syntaktische Zusammenstellungen, die Licht darauf werfen könnten, stehen mir leider nicht zur Verfügung. Wenn man nach den Substantiven urteilen darf, macht grôze eher im ersten als im zweiten Beleg den Eindruck eines Steigerungsadverbiums. Bei nôt könnte nämlich groz ganz gut als Adjektivum fungieren, was bei wîle nicht so wahrscheinlich ist. Dazu kommt noch die adverbiale Form grôze im ersten gegenüber groz im zweiten Fall. Auch sonst kommt grôze in Verbindung mit Adjektiven gelegentlich vor, 'grôze willekomen'—Nibel. Lied., wodurch die Möglichkeit dieser Gebrauchsweise nachgewiesen wird. Ein endgiltiges Urteil über die Frage, ob Adjektivum oder Adverbium, wage ich also einstweilen nicht zu fällen.

grôze (-lîche, -lîchen) steht

a) bei Verben (bz. Verbalbegriffen):—

*besamenen*:—er besamte sich grozlichen / uz allen sinen richen—Jg. Jud. 133, 25.

*êren*:—er geruochte sine diu so groze ceren—Jg. Jud. 179, 20.

*êre tuon*:—ouch inis dad die minniste (Ehre) nit / die er mir bittir gedain hat so grozliche—Alb. 83.

*geben*:—vile grozlich er in gebete—Ex. W. 54 (grôz—K.).

*minnen* :—so dad in minneden grozliche / alle die waren  
indeme rîche—Alb. 47.

*reden* :—swer redet grôzze und vromede schante—Rht.  
282.

*an den schaden gân* :—daz ne wære niuht groze an ir scha-  
den gegangen—Jg. Jud. 164, 21.

*vrouwen* :—die selbin husgenozzi / vrewint sich grozi—Gl.  
A. 113, 24,

b) bei Adjektiven :—

*lanc* :—si heten in also gerne / groze lange wile / in disen  
broden lîbe—R. G. 1391.

*michel* :—daz ist in ein groz michil not—Phys. 93, 20.

#### § 10. MITALLE, BITALLE.

Etymologisch ist mitalle eine Verschmelzung von der Präposition mit und allu, dem alten Instrumental zu al. Wir finden z. B. mit allu—Otfrid III, 1, 27. V, 16, 19 und mitallo bei Notker, Williram, etc. (das genau entsprechende bietet das angelsächsische mid ealle, mittelenglisch withalle, vgl. Skeat—Etymolog. Dictionary 715. Grein—Ags. Sprachschatz 1,238). Nach M & Z. ist das Compositum jedesmal in zwei selbständige Wörter zu trennen—‘da nach alter Weise die präposition mit ihrem Casus zusammengeschrieben wird, so kann das gewöhnliche betalle, mitalle für keinen grund gelten, diese Wörter für zusammengesetzte anzusehen’ (Wb. I, 19.<sup>b</sup>). Ebenso Lex. (I, 37) ‘betalle, bitalle, mitalle, die aber nicht als Composita aufzufassen sind.’

Dieser Ansicht kann ich nicht beistimmen, denn :—

1) Die Manigfaltigkeit der Schreibung beweist, dass man kein Gefühl mehr für die beiden Teile des Compositums als selbständige Wörter besass. Wir finden nämlich mitalle, mittalla, imidalli, mit talle, metalle, betalle, bidalle, bitalle. Wie hätte man denn dazu kommen sollen, das auslautende t in d zu verwandeln oder gar zu verdoppeln, wenn man mit noch als selbständiges Wort auffasste? Oder wie erklärt sich betalle in Gedichten, wo sonst immer bit geshrieben wird?

2) Die Schreibung *bitalle*, *betalle* kommt in einigen Quellen regelmässig vor, wo die Präposition immer mit heisst.

3) *mitalle*, *bitalle* wird gelegentlich durch *al-* verstärkt, *almitalle*—M. Mar. 142, 18. *al betalle* Gl. A. 126, 1. *albetalle*—Tun. 111. Wenn das Compositum nun zu trennen ist, so muss das *al-* natürlich zu *mit*, *bit* gehören. Wir finden nun allerdings *al-* vereinzelt in Verbindung mit Adverbialpräpositionen, besonders in mfränk. Quellen, aber nur dann, wenn besonderer Nachdruck auf das präpositionale Verhältnis gelegt werden soll; was hier gar nicht der Fall ist. Übrigens ist ein 'al mit' sonst nicht zu belegen, die erwähnten Adverbialpräpositionen sind *al biz*, *aldurch* und *alzuo* (vgl. § 1). In folgedessen können wir nicht umhin, *mitalle bitalle* für eine feste Verschmelzung zu halten.

*Mitalle* dient zur Verstärkung vor Verben, Adjektiven, Zahlangaben und Substantivbegriffen in der Bedeutung 'durchaus, vollständig.'

Bei Otfrid steht das Wort nur in Verbindung mit Verben (bz. Substantivbegriffen), und Graff führt nur ein Beispiel an für *mitalle* bei Adjektiven.

Auch hier zeigt sich wieder die Neigung der mfränk. Dichter, Steigerungsadverbien, die ursprünglich nur bei Verben verwendet wurden, auch auf Adjectiva und Adverbia zu übertragen (vgl. §§ 8, 12, 16). Alle angeführten Belege für *mitalle* bei Adjektiven stammen aus mfränk. Quellen (Sil., A. Mar., Ver.) Die oberdeutschen und oberfränkischen Quellen liefern dagegen die Mehrzahl der Belege für *mitalle* bei Verben und Zahlangaben. Überhaupt scheint das Wort in M. Franken und im sonstigen M. Deutschland mehr beliebt als in Ober-Deutschland gewesen zu sein. Von den 21 vorliegenden Belegen gehören 9 nach M. Franken, 6 nach dem übrigen M. Deutschland, und nur 6 entstammen oberdeutschen Quellen. Hierbei muss man ferner den verhältnismässig kleinen Umfang der mdeutschen und namentlich der mfränk. Quellen in Betracht ziehen.

Einen weiteren Fingerzeig für die dialektische Verbreitung des Wortes giebt das schon erwähnte Schwanken in der Schreibung zwischen mit- und bit-. Wir finden nämlich im Gl. A., Hab., P. W., Ver. und Sil. durchweg die Schreibung bit- betalle, doch wird die Präposition in diesen Gedichten ebenso regelmässig mit geschrieben (Gl. A. 109, 35. 126, 30 etc. Hab. 30, 11. 32, 7 etc. P. W. 59, 10. 59, 17 etc. Ver. 11, 26. 12, 2 etc. Sil. 455, 616 etc.) Dagegen werden im Tun. und A. Mar. die Präposition und das Adverbium gleichmässig mit b- geschrieben. Hieraus ergibt sich, dass das Wort vorzugsweise in der Gegend heimisch war, wo sonst mit durch bit ersetzt wurde. Von hier aus ist es dann als Lehnwort in andere Dialekte eingedrungen, wo sich sonst anlautendes b- anstatt m- nie findet. Die schon hervorgehobene Vorliebe der mfränk. Dichter für das betreffende Adverbium dient zur weiteren Unterstützung dieser Ansicht.

mitalle, bitalle steht :

a) bei Verben.

*behaben* :—unt hant och die wal / daz sie den regin behabin  
betalle—Gl. A. 112, 39.

*berouben* :—dar nach vuor er zehelle / unde beroubet den  
tievil mit alle—Phys. 77, 3.

*betouwen* :—daz himeltou die wolle / betouwete almitalle—  
M. Mar. 142, 18.

*erschrecken* :—von sogetanme valle / irscrikit diu werlt al  
betalle Gl. A. 126, 1.

*kêren* :—unde sih betalle trabe kêre—Tun. 31.

*künden* :—so wolles mir cunden albetalle—Tun. 111.

*verbern* :—daz er si mit alle verbare—Gen. W. 37, 34.

*vergezzen* :—daz er durg sine guode / mîner missedêde  
vergezze bit alle—A. Mar. 130.

*verkêren* :—daz liut betalle niut verkêre—Gl. A. 112, 32.

*vertragen* :—dit virdruch he bit alle—P. W. 59, 10.

*vervluochen* :—vervluchit wart diu erdi imidalli—Sum.  
100, 10.

b) bei Adjektiven :—

*garst* :—garzt was (i)z bitalle—Ver. 11, 26.

*lûter* :—bit alle du wêre / lûter unde reine / van mannes  
gemeine—A. Mar. 13.

iz vant dich, iz lîz dich bit alle lûter—A. Mar. 28.

*rein* :—bit alle du wêre / lûter unde reine / van mannes  
gemeine—A. Mar. 13.

*unrein* :—sie sint betalle unreine—Sil. 455.

c) bei Zahlangaben :—

*siben* :—unte pewar iz spate unte vruo / diu siben jar mit  
talle—Arn. 348, 5. 348, 13.

d) bei Substantivbegriffen (?) :—

Dô hîz min dragin zisamini / di spîsi alsô manigi /  
mit alli di spîsi / du in demo hero was—Jud. 179.

## § II. REHTE.

Rehte-Adverbium zum Adjektivum reht, tritt in seiner Grundbedeutung 'gerade, recht, juste, rite' sehr häufig in Verbindung mit Verben auf. z. B.

Esau sprach do / er ware jacob geheizen rehto—Gen.  
39, 41.

got lonet im abir rehte—Gen. K. 34, 22.

Da das Wort in diesen Fällen immer als Begriffsadverbium erscheint, kommt es hier für uns nicht in Betracht.

Als Steigerungsadverbium, in der Bedeutung 'recht, in vollem Sinne des Wortes, sehr' steht es vor Adjektiven und Adverbien und dient ferner zur Verstärkung bei Vergleichen und bei Zahl- und Zeitangaben. Im Althochdeutschen steht rehto verstärkend vor Adjektiven und Adverbien verhältnismässig selten. Otfrid hat nur 'rehto ubarlût' IV, 24, 26 (wo rehto übrigens zum Verbum gehören könnte), und bei Graff finden sich nur noch zwei weitere Beispiele :

daz ist rehto virinlih ding—Muspilli 10.

daz ist rehto paluûc dink—Muspilli 26.

Von den 21 gesammelten Beispielen für rehte bei Adjektiven, Adverbien und Zahlangaben (inclusiv der althochdeutschen) stammen 17 aus bairisch-oesterreichischen Quellen. Otfrid, Aeg. und Sil., die alle mehr oder

weniger unter oberdeutschem Einfluss stehen, liefern je einen, und in dem mfränk. Leg. finden wir den etwas zweifelhaften Beleg, der unter 'nach' angeführt ist. Unsere Quellen würden also dafür sprechen, dass der Gebrauch von rehte als Steigerungsadverbium sich zuerst in Oberdeutschland ausgebildet hat (vgl. noch Kluge Wb. unter sehr).

rehte steht,

a) bei Adjektiven und Adverbien:

*gemahelîn*:—er gap ir sîn vingerlîn / daz was rehte gemahe-  
lîn—Hz. 229.

*kunt*:—do diu heiligen tougen / . . . / Josebe rehte chunt  
wart getan—Av. L. 105.

*licht*:—unt wart so rechte liechte / . . . / daz von im gie  
ein schein—Ang. 26, 26.

*mitewære*:—so sîn wir ze ware / reht mitewære—Av. L.  
2306.

*nâch*:—iz ist an einen dôcho gemachot / rehte nâ imo  
gescafot—Leg. 10.

*selp*:—rechte di selben dinc / bequamen in abir san—Aeg.  
440.

*undâre*:—nu sich wie recht undâre / ligen die arme mit  
den henden—Er. 618.

*vreislich*:—Darnach choment subiniu / so reht vreislichiu  
.—Gen. K. 85, 24.

*wol*:—dar nach machit er im die ahselen / reht wol  
geschaffen—Gen. K. 5, 23. 27, 1.

so sul wir die tougen / vil rehte wol gelouben—V.  
M. 42, 5. Sil. 213. Lit. 222, 41. 222, 43.

b) bei Zahl- und Zeitangaben:

*drî*:—den tivel er sich bechorn lie / Rechte drîstunde—  
Ang. 37, 2.

*siben*:—unte cellent von eineme rippe / vile rehte siben  
sippe—Arn. 352, 5.

*vierdehalp*:—er richeson, daz ist war / rehte vierdehalp  
jar—Av. A. 98.

*zwêne*:—da was der heilige criste / rehte zeweir tage  
friste—Av. L. 748.

c) bei Vergleichen:

*alsó*:—albalde er sich dar stilit / reht als ein listich man—

Phys. 86, 13.

daz her touwende lac / rechte also der man / der ie  
zu sal virscheiden—Aeg. 65.

recht als ob er spræche / ich wil vil unschuldic sein  
—Ang. 18, 40.

Pilâ tete rehte / als er bat unde hiez—Pil. 308.

*sam, alsam*:—reht sam er gestanten wære—Gen. K. 16, 15.

so bistu untodelîch / rehte alsam ich—Gen. K. 8, 20.

elliû dinch furhten dich / rehte alsam mich—Gen.  
K. 8, 14.

unde was doch schône / rehte sam ein bluome—  
Gen. K. 77, 33.

unde daz si im chnieten enkegene / rehte sam dem  
chunege—Gen. K. 86, 29.

er sprichit er tu rehte sam der hunt—Lit. 225, 8.

der tu ouch rehte sam daz swîn—Lit. G. 225, 11.

ich pin rehte alsam stæte / sam vor der wintsprût  
daz mel—Lit. G. 225, 19.

do du rehte sam ein lichtfaz / schine—Lit. 220, 13.

## § 12. SÊRE.

*sêre*—Adverbium zum Adjektivum *sêr* wurde zunächst in der Bedeutung 'schmerzlich, mit schmerzen' mit solchen Verben verbunden, die eine derartige Modifizierung zulassen. Bei diesen wurde es im Laufe der Zeit als blosses Steigerungsmittel empfunden und infolgedessen auch weiterhin auf alle steigerungsfähigen Verben angewandt, um dann schliesslich auf die Adjektiva und Adverbia übertragen zu werden. Der Gebrauch von *sero* als Steigerungsadverbium ist schon bei Otfrid ganz unverkennbar, so z. B. bei *thwingen*, *firspurnan*, *grunzen*, *hinterqueman*; jedoch ist eine Übertragung desselben auf die Adjektiva und Adverbia noch nicht eingetreten. Auch in den behandelten Quellen kommt *sere* in Verbindung mit Verben 33 mal vor gegen je einmal mit Adjektiven und Adverbien, und es ist interessant zu bemerken, dass in 3

von den 4 Fällen, wo es bei den letzteren gebraucht wird, die Grundbedeutung des Wortes noch deutlich hervortritt. Zweimal steht es bei *wunt* (das wol noch als Verbaladjektivum empfunden wurde), einmal bei *leide* und einmal—in dem sprachlich und dichterisch sehr niedrig stehenden *Phys.*—bei *agezzil*, einem in dieser Hinsicht indifferenten Adjektivum. Wie stark sich das Gefühl für die etymologische Bedeutung des Wortes bei den Dichtern der Übergangszeit bewahrt hat, zeigt eine Vergleichung der Verba, mit denen *sere* in Verbindung steht. Bei klagen kommt es 19 mal vor, bei *vürhten* 18 mal, bei *riuwen* (*geriuwen* 10 mal, bei *weinen* 9 mal, bei *engelten* 8 mal. In allen diesen Fällen wird man immer mehr oder weniger an die Grundbedeutung des Wortes erinnert. Dagegen bei indifferenten Verben wie *ilen*, *lougenen*, *spannen*, etc., kommt das Adverbium nur sporadisch vor. Dass anderseits aber *sêre* in unserer Periode schon völlig zu einem Steigerungsadverbium geworden war, wird dadurch bewiesen, dass es in einigen Fällen auch bei Verben steht, die gerade das Gegenteil von 'schmerzlich' ausdrücken: so z. B. bei *minnen* (2 mal), *vröuwen*, *slâfen*, *gelusten* (je einmal.) Die unter harte under mitalle hervorgehobene Neigung der *mfränk* Dichter, Adverbia die ursprünglich nur zur Verstärkung vor Verben dienten, weiterhin auf die Adjektiva und Adverbia zu übertragen, findet hier eine weitere Bestätigung, indem 3 von den 4 angeführten Fällen in *mfränk* Quellen (*Ves.* und *Tun.*) vorkommen; der *mdeutsche* *Aeg.* weist einen Beleg auf, während der Verfasser des *Phys.* der einzige *Oberdeutsche* ist, der es sich erlaubt, *sêre* mit einem Adjektivum zu verbinden.

*sêre* steht,

a) bei Verben:—

*arnen*:—wand si arnent ez béde *sêre*—*Rht.* 174.

*belangen*:—den vater in sinem muote / (sin) *sêre* belangote  
—*Gen. K.* 75, 13.

*bevâhen*:—der herce wurden bivangen / so sere mit huorlichen gilangen—*Pr.* 437.

*bewegen* :—wi sere ich des bewegit bin—Tun. 232.

*brinnen* :—so lose ouch mine sele / . . / daz siu niuth brinne  
sere—Rh. P. 31.

*döuwen* :—daz muz er douwin sêre—Gl. A. 125, 3.

*engelten* :—des enkulten si vil sere—Hz. 167.

des engulten si dar nach vil sere—Jg. Jud.  
132, 28.

des engalt er vil sere—Adel. 26.

des inkalt er vil sere—V. Gen. 14, 13. 14, 18.

des enkalt er vil sere—Av. L. 1120, 1414. Geb.  
376, 13.

*erbarmen* :—wir wizzen wol heiliger herre / daz dih der  
sundere sele / vil sere irbarmet—Lit. S. 578.  
(vgl. Lit. G. 227, 26.)

*erbelgen* :—do irbalt sich got vil sêre—Sil. 799.

do erbalch sich sin sere / unser aller herre—  
Gen. 25, 41.

*erkomen* :—hei wi sere er rechom—V. Gen. 28, 26.

si erquamin vil rere—And. 95.

*erschamen* :—si lougenot schiere / wan si erschamt sich  
sere—Gen. K. 38, 20.

*erschrecken* :—er irscrah harte sere—Pil. 402.

*erstrûben* :—manic Romere / wart irstruobet sêre—Sil. 68.

*gebieten* :—Ewa gebiutet sere / daz man vater unde muotir  
ere—Phys. 103, 20.

*gelusten* :—sêre in (acc.) ir geluste—Gen. K. 68, 8.

*geriuzwen* :—got gerou sere daz er den mennisc het gesche-  
phet—Gen. K. 27, 4.

in gerou vil sere / daz er siu hete gischaffen—  
Ang. 22, 84.

*haben* :—von durste habeten du vil sêre den tot—Jg. Jud.  
152, 13.

*hazzen* :—ir schephaeres lôp / hazten si vil sere—Ang. 22, 71.

*îlen* :—unde îlten vile sêre—Jg. Jud. 148, 23.

*klagen* :—sere clagete her da ce stete—Aeg. 666. 706. 1174.  
32. 194.

do begunden sie al gemeine / clagen unde weinen /  
viel wunderen sêre—Sil. 85. 90.

- klagen* :—(do clage)te her michil serir / genis armen men-  
ni(schen not.)—Aeg. 524.  
sêre er si chlagete—Gen. K. 41, 15. 52, 5. 68, 15.  
Gen. 84, 18. Mak. 47. Av. L. 1871. Adel. 220.
- koufen* :—vil sere si den gotes zorn / taeglichen choufften  
Ang. 22, 14.  
wi sere er daz coufet—R. G. 2502.
- lougenen* :—vil sere lougent er duo—Av. L. (G.) 1472.
- martern* :—do man in marterote also sere—Av. L. 1709.
- minnen* :—Beniamin gap er mere / wan er minnot in sêre—  
Gen. K. 100, 4.  
unt boese gelust sere minnent—Pr. (321).
- missevarn* :—der geloube hat sere missevarn—Ang. 2, 52.  
swenne der brîster so sere missevert—Pr. 361.
- mûejen* :—daz mugit in vil sere—Gl. A. 120, 8. 120, 21.  
dat mudin (acc.) also sêre—Ver. 8, 2. V. Gen.  
13, 14.
- noeten* :—swa man si notet sere / in dem karchere—R. G.  
1708.
- refsen* :—der gnadige herre rafst inen file sêre—Gen. 22, 5.
- riuwen* (sw.) :—vil sere si ruwent unde clagent—R. G.  
1592.
- riuwen* —(st.) :—wi sêr iz in denne riuwit—M. M. 122.  
nu ruwistu mih sêre—Mak. 8.  
wie sere mich daz riuwet—M. S. 285. 703. 745.  
wie sere mich daz ruwit—Aeg. 1122. Gen. 21,  
20. Jer. 92.
- rûegen* :—unde rugete sich sere / sîner missetete—Aeg.  
1374.
- schelten* :—do begunder den selben / harte sere schelden—  
R. G. 1869.  
her umbe beginnet sih selben / dicke sere schel-  
den—R. G. 2385.
- schenden* :—di iuden virsenden / undi si sere schenden—  
Ves. 24, 14.
- schriên* :—unde bigunden sere scrien—Ver. 41, 24.  
sere scriende inde weinende—Alb. 105.
- siuften* :—die vroue begunde dû sâften vil sere—Alb. 87.

*slahen* :—Visere si in slugen—Ver. 10, 21.

*smerzen* :—sêre begund ez in smerzen—Gen. K. 27, 7.

di beginnent ime smerzen / vil sere in sime  
herzen—R. G. 1761. 1952.

*spannen* :—ih spien mich ze sere—Pil. 54.

*stechen* :—Vild ir horen von me dorne / di so sêre stichit  
vorne—Hab. 33, 28.

*sünden* :—for diu sibinzie iare / habin wir gesundit sere—  
Bab. 108.

*toben* :—daz dei untruwe iuden sus / also sere tobeten—  
Ch. P. 37.

*twingen* :—also sere er si dwanc—Pil. 567. 459.

wir tuon mit gôt ein gedinge / daz uns so sêre  
twinget—Vat. 14, 2.

*verbrinnen* :—vil sere er (sich) virbran—V. M. 34, 12.

*verdriezen* :—der vertde si sêre virdroz—Tun. 134.

*verhouwen* :—so inhat uns der duvil so sere nit verhowin—  
P. W. 61, 11.

*verqueln* :—so sêre als er an in vercholen ist—Gen. K.  
97, 27. Vgl. Gen. W. 69, 7.

*verwîzen* :—iz wurde mir vil sere von gote verwizzen—  
Jg. Jud. 167, 17.

*villen* :—vil sere si in villent—Av. L. 671.

*vröuwen* :—in sere sich vrowede do—Tun. 324.

*vürhten* :—in furhtent die vertwelten wunderlich sêre—  
Hz. 721. 734.

daz mugen wir vurhten sêre—Ex. 3222.

Gen. W. 32, 12. Ex. K. 123, 29. Jg. Jud.

176, 25. V. Gen. 13, 20. V. M. 68, 17.

M. S. 102. V. S. 306, 6. R. G. 2490. Hab.

34, 20. Aeg. 390. 490. 562. 1331. 1125. Jul.

498, 1.

*weinen* :—vil sere weinthe si ir kint—Ver. 12, 25.

daz liut so sere claget unde weinet—Sil. 90. 85.

Av. L. 1893. Aeg. 786. 262. Alo. 105.

*wundern* :—wes wundert uch so sere.—P. W. 67, 15.

*zürnen* :—mit einander zurneten si sêre—Gen. K. 33, 3.

du begunde ze zurnen sêre—Jg. Jud. 143, 16.

b) bei Adjektiven und Adverbien:—

*agezzel*:—agezzil ist er sere—Phys. 103, 9.

*leide*:—ire was vil sere leide—Tun. 252.

*wunt*:—di heileit alli di da sint / he in nit sere wnt—  
Ves. 22, 7.

daz her so sere wunt was—Aeg. 675.

### § 13. SO, ALSO.

so—Adverbial pronomen zum Stamme swo-, diente von Haus aus ursprünglich als Bindeglied in Vergleichen (vgl. Sievers, P. u. B. Beiträge 12, 498.) Seine verstärkte Form also erscheint im Althochdeutschen, nach M. und Z., seit dem 9 Jahrhundert. In vielen Fällen, wo die zweite Hälfte des Vergleichs als selbstverständlich oder leicht zu ergänzen erschien, wurde der Vergleich nicht durchgeführt, und da es sich beim Vergleich darum handelt, zu zeigen in wie hohem Masse die betreffende Eigenschaft (Zustand, etc.) vorhanden ist, übernahmen die Vergleichungspartikel *so*, *also* beim nicht vollendeten Vergleich allmählich die Function eines Steigerungsadverbiums. (Beispiele liefern besonders R. G. und V. M.) Einen Beweis dafür, dass also in der Übergangsperiode zu einem gewöhnlichen Steigerungsadverbium geworden war, wobei die Vorstellung eines Vergleichs vollständig verschwand, liefern die beiden Fassungen der V. S. Es lautet nämlich V. S. D. 295, 11. ich han des oberisten hulde verlorn also harte. Dem entspricht V. S. Z. 13.—der obarosten hulde han verworht vil harte. Da man in der Mehrzahl der Fälle schwanken kann, ob der fehlende Teil des Vergleichs zu ergänzen sei, oder ob *so*, *also* als Steigerungsadverbium aufzufassen sei, macht die unten gegebene Liste keinen Anspruch darauf, vollständig zu sein. Ich habe nur eine Auswahl der auffälligeren und gesicherten Beispiele gegeben. Der Gebrauch der beiden Partikeln als Steigerungsmittel erstreckt sich über das ganze in Frage kommende Gebiet. Etwaige Differenzen beruhen wol nur auf der persönlichen Anlage der verschiedenen Dichter.

a) so, bei Adjektiven und Adverbien:—

*boese*:—daz dunchet mich so bose / iz in ist niuwehtes wert  
—Ex. 988.

*grôz*:—unser burdin so groz—Sum. 103, 15.

*gereit*:—hi kument di engile so gireit—Ver. 8, 32.

*liebe*:—der engil sprach do / abrahame sô liebe—Gen. W.  
32, 4.

*luste*:—iewedir halp sehse / stuonten die herren so lûste—  
Gen. W. 73, 10.

*michel*:—der ebir cîn horn truog / . . . / her was so michil  
unti vorhtsam—An. 247.

*starc*:—si geberent vrost unte hizzes so starc—An. 46.

*sûeze*:—der so suoze leidet albihanten / ci demi scônin  
paradysilante—An. 877.

do bot er sich so suoze / der vrouwen zu den  
vuozen—Jg. Jud. 173, 23.

*vol*:—si furent si in ein tal / Daz ist giwurmis so vol—  
Zuk. 26.

*verre*:—von sineme chunne / sô verre in unchunde—Gen.  
29, 43.

*vîl*:—diner gnadone ist so vile / dû vergibst sculde da du  
wile—Ex. 11.

er bot ime scazzes so vile / ob er chomen wolte zu  
ime—Bil. 72, 17.

*wîte*:—nardus unt balsamita / der stanch wahset so wita—  
Gen. W. 16, 33.

*wol*:—esau fragen began / wer deu kint waren so wol  
getan—V. Gen. 29, 6.

*zorn*:—disen heiden ist so zorn / unsir guot ist verlorn—  
Ex. 3143.

zu deme esele was ime so zorn / mit der geiselen  
er in vaste sluoch—Bil. 73, 18.

b) also, bei Adjektiven und Adverbien:—

*breit*:—planzten di cristenheit / in der werlt also breit—  
R. G. 2899.

*grimme*:—wander also grimme / in den lon begunde brinne  
—R. G. 2744

*gerne*:—si heten in also gerne / groze lange wile—R. G.  
1390.

*guot* :—ja ne weiz ich waz ir saget / iz ist also guot daz ir gedaget—Ex. 1620.

von du ist gwisser / di heilige misse / uns sundigen also gut gehort—R. G. 1127.

*gach* :—zu deme ase wart im also ga—P. W. 64, 13.

*grôz* :—gotes wunder also grôz—Bil. 79, 18.

*harte* :—ich sorge also harte / ze den di(nen schar)phen worten—M. S. 103.

*hêr* :—manige bischof alsô hêrin—An. 105.

di marter also here—V. M. 57, 7.

den bihteren also hêren—V. S. 298, 24.

christ sprach also her—Phys. 79, 9.

*klein* :—mit wierin also cleinin—An. 653.

*lustsam* :—Daz zeichen ist also lussam / daz stât also unverborgen—Gen. W. 28, 14.

*lîse* :—gebet uns iures also lîse—Phys. 95, 16.

*manec* :—dî spisi also manigi—Jud. 174, 178.

*manecvalt* :—von dem wistuom also manicvalt—Ez. 5.

den sundin also manicfalt—R. G. 12. 514. 1488.

*müede* :—erlose mich also muoden / von mînem bruodir—Gen. K. 64, 2. 66, 1.

*nidere* :—er viel also nidere—R. G. 533.

*ræze* :—er vie mit dem spiezze / den Ebir also ræzzen—Gen. K. 46, 23.

*rein* :—di trahene also reine—V. M. 50, 28. R. G. 1010. 1117. 1663.

*starke* :—da wart gevohnten daz volchwich also starche—Jg. Jud. 131, 9.

*sanfte* :—diu driu kint also sampfti irlôsti—Jud. 82.

*schoene* :—Do frumet er also schone / von golde eine crone—V. M. 33, 13.

*sêre* :—dat mudin also sêre—Ver. 8, 2.

*starc* :—da ist diz wesen also starch—R. G. 2858.

*stille* :—er sprichit also stille—R. G. 1767. 2333.

*tiure* :—tes mag er leidor niewit hân / er ne chouf iz alsô tiuro—M. M. 65.

*tougen* :—si zeiget also tougen / Laban die armpouge—Gen. K. 42, 30.

*tougen*:—unde saget mirz also tougen—Gen. K. 80, 26.

R. G. 1139. 2141.

*vrevele*:—wirstu also frevele / daz chumit dir unhebene—

R. G. 2828.

*vaste*:—ein rinc ist ime in sine nasen gelegit / der in also

vaste hebet—R. G. 542.

*verre*:—die chôs man alsô verre—Ex. 2886.

*vil*:—do wart ir also vile virhorn / do stilte isa der gotes

zorn—V. M. 54, 19.

Du des volchis also vil virdarf—P. W. 60, 11.

*vol*:—wil er dan also vol sten—Sum. 98, 22.

*vram*:—in einem menschen also fram—R. G. 471.

*vreislich*:—der wac was also vreislich—V. Gen. 12, 28.

*warhaft*:—zuelefe tuerliche chnechte / di waren also war-

haft—V. M. 64, 27.

*was*:—von den mezzerin also wahsin—An. 343.

*werde*:—di furen also werde—V. M. 68, 26. R. G. 327. 526.

*wol*:—si waren also wolgetan—V. Gen. 7, 5.

wander uns also wole hat getrost—R. G. 3793.

dri man / di waren also wolgetan—V. Gen. 16, 22.

#### § 14. STARKE.

starke—ursprünglich Begriffsadverbium zu dem Adjectivum *starc*, hat zu allen Zeiten in Anlehnung an dasselbe seine Grundbedeutung 'mit Kraft, gewaltig heftig' beibehalten. Dass es jedoch in unseren Quellen ausserdem zu einem wahren Steigerungsadverbium mit der üblichen Bedeutung 'in hohem Masse, sehr' geworden war, beweist:—1) *starke* steht in Verbindung mit gerade solchen Verben, bei denen auch die anderen Steigerungsadverbien zu stehen pflegen:—klagen, vürhten, minnen, gelouben, etc. 2) Verschiedene Recensionen desselben Gedichtes weisen *starke* in thatsächlichem Wechsel mit anderen Steigerungsadverbien auf. z. B. *starche* ervorhte daz der heiden Lit. G. 231, 21.=harte vorchte sih der heiden—Lit. S. 1073. 3) Im classischen Mittelhochdeutschen dient *starke* gelegentlich zur Steigerung von Adjectiven und Adverbien (*starke sat*—Heinrichs von dem

Turlin Krone, 14910). Beiden Dichtern der Übergangszeit sind solche Falle nicht zu belegen, aber einen Ansatz zu diesem Gebrauch dürfen wir in der Verbindung von starke mit adjektivisch gebrauchten Participien erblicken.

starke virworht mi(t ir sunden)—Aeg. 7.

Das Adverbium scheint im Althochdeutschen spärlich vertreten zu sein. Otfrid hat.

in starcho ist thanne in muate—V, 20, 22.

und Graff weiss keine weiteren Belege anzuführen. Hiermit stimmt überein, dass starke in den älteren der benutzten Quellen selten oder gar nicht vorkommt. In M. M. Ez. H. H. Sum, und Mer. fehlt es gänzlich und aus der umfangreichen Gen. W. haben wir nur einen Beleg zu verzeichnen. Erst in Gen. K., Ex., etc., tritt das Wort etwas öfter auf, und wir finden es am häufigsten in dem ganz am Ende dieses Zeitraums stehenden Ang. Demnach dürfen wir starke als eins der jüngsten der im 11 und 12. Jahrhundert geläufigen Steigerungsadverbien betrachten.

starke steht nur bei Verben:—

*arbeiten*:—do sente Egidius der guote / sich gearbeite(t hete) / dicke starke durch Crist—Aeg. 1557.

*behüeten*:—sô schînent sine guete / swî starke er sich pehuete—Jer. 198.

*bestân*:—o wi starke si diu misilsuht bistuont—An. 869.

*binden*:—diu cheten der gotes rache / hat mich starke gebunden—Er. 711.

*brinnen*:—gwise si hohe brinnent / starke under ir brusten—Jer. 429.

*brouchen*:—die hende prouchet er im starke / ze einem iegelichem werche—Gen. K. 8, 4.

*ergân*:—seinen zorn / der vil starke uf siu ergie—Ang. 17, 78.

*ervürhten*:—starke ervorhte daz der heiden—Lit. G. 231, 21.

*erzeigen*:—daz got erzeigen wolde / seinen zorn vil starke—Ang. 23, 37.

*gelouben*:—ja geloub ich vil starke / an die patriarch—Jul. 499, 1.

*irren* :—manigere guoten werche irret er unsich stariche  
—Arn. 357, 1.

*klagen* :—der clagete vil starche—V. Gen. 31, 17.

*minnen* :—vil starche minnen daz reht—Rht. 6.

*rechen* :—starche rach er sînen zorn—Hz. 190.

du werist vil starke gerochin—Mak. 53.

vil starche er ez uber in rach—Ang. 20, 20. 22, 52.

*regen* :—starche ez regen bigan—Ang. 23, 82.

*riechen* :—so ez danne ouf stet / so rohot iz starche—Phys.  
76, 1.

*rihten* :—er wil rihten sterke—R. G. 1560. 3684.

*troesten* :—wir mugen ir unsich trosten starche—Bil. 80, 21.

*twingen* :—sie dwungen vile starche / daz liut zuo dem  
werche—Ex. 1025.

*vehten* :—unde begunden starke vehten—R. G. 3051.

*vürhten* :—die sinvluot vorhten si starche—Gen. K. 27, 13.  
si worchten in vil starche—S. P. 29.

*verwürken* :—(diu) was leider starke virworcht mi(t ir  
sunden)—Aeg. 7.

*wideren* :—vil starke widerot er die übermuot—Gen. 11, 15.

*wurchen* :—gêt ze deme werche / ir wurchet vil starche—  
Ex. 1078.

### § 15. TIURE.

tiure erscheint zuerst als Begriffsadverbium zu dem gleichlautenden Adjektivum in der Bedeutung 'um hohen Preis, kostspielig.' Auf dieser Stufe steht noch das einzige Beispiel bei Otfrid: quad, man sia (die Salbe) mohti scioro firkoufen filu diuro—IV, 2, 22. Diese Bedeutung hat sich natürlich auch in den Quellen der Übergangszeit und später erhalten (Beispiele unter koufen und erlosen). Aus dieser Gebrauchsweise hat sich tiure dann weiter zu einem Steigerungsadverbium mit der Bedeutung 'hoch und teuer, angelegentlich, sehr' entwickelt, wird aber nur zur Verstärkung bei Verben (wie auch im späteren Mittelhochdeutschen) verwendet. Fast überall macht sich die Anlehnung des Adverbiums an das Adjektivum geltend, so dass der Begriff des teuren, kostspieli-

gen nie ganz verloren geht. tiure loben heisst so viel wie hohen, teuren Lob spenden. tiure lernen = wichtige, hoch zu schätzende Lehre geben, etc. Nur bei lachen hat sich die Grundbedeutung des Wortes ganz verflüchtigt; doch hat in diesem Falle wol der Reim bei der Wahl des Adverbiums den Ausschlag gegeben. Sämtliche Belege stammen aus oberdeutschen und oberfränkischen Quellen. Da aber das Adverbium überhaupt verhältnissmässig selten vorkommt, möchte ich vor der Hand nicht ex silentio ein Urteil über seine anderweitige Verbreitung fällen.

tiure steht nur bei Verben:

*besuern* :—er beswuor si vil teure—Av. L. 212.

*bitten* :—Sichen der gewie der bat si vil tiure—Gen. K. 69, 3.

si bat si vil tiure / daz si ir des gedahten—V. M. 63, 25. Ang. 10, 73.

*erlösen* :—wie tiure er unsich do an der stunde erloste—Arn. 341, 4.

*gebitten* :—duo des du gebat diu vrouwe vil tiure—Jg. Jud. 170, 25:

*koufen* :—er ne chouf iz also tiuro—M. M. 65.

tiuri chouf er unsich widir zider huldi—Sum. 97, 14. Ez. V. 327, 3.

*lachen* :—von dem milzze lachen wir tiure—Gen. K. 6, 18 (= Gen. W. 14, 34.)

*lernen* :—tiure er in lerte / daz er den muot ninder dar cherte—Gen. K. 10, 29.

*loben* :—si lobeten vile tiure / den himelischen chunich eine —Arn. 339, 8.

*sweren* :—der wurm ungehiure / suor vile tiure—Gen. 18, 39.

§ 16. UNMÂZLICHE; UNMÂZEN; ZE UNMÂZE,  
ZE UNMÂZEN; ÂNE-, ÜZER MÂZE, -ËN.

Begrifflich zusammengehörig wenn auch syntaktisch abweichend, lassen sich die Adverbien unmâzliche, unmâzen und die verschiedenen präpositionale Verbindungen

mit dem Substantivum unmâze am besten in einem Paragraphen vorführen.

unmâzen ist entweder mit Grimm (III. 132) als Dat. Plural. des Substantivums zu erklären, oder—was wahrscheinlicher sein dürfte—es hat einfache Übertragung der Endung -en auf das Adverbium unmâze stattgefunden (vgl. wunderen § 22). Die Bildungsweisen der übrigen Formen bedürfen keiner besonderen Erklärung. Die schon mehrfach hervorgehobene Neigung der mfränk. Dichter, Steigerungsmittel, die in Oberdeutschland und Oberfranken auf Verben beschränkt sind, auch auf Adjektiven und Adverbien zu übertragen, wird hier noch einmal bestätigt, indem die drei Belege für unmâzliche und ûzer maze(n) bei Adjektiven aus mfränk. Quellen herstammen, trotz des weit grösseren Umfangs der oberdeutschen Überlieferung.

Zeitlich erscheinen die adverbial gebrauchten präpositionalen Verbindungen mit mâze und unmâze erst in den Miltäter Bearbeitungen der älteren Gen. und Ex. und in dem ziemlich gleichzeitig entstandenen Adel. (um 1120) und nehmen dann an Häufigkeit gegen das Ende des behandelten Zeitraums zu. Man darf daher sagen, dass Gedichte, in denen die betreffenden Redensarten vorkommen, in nicht all zu frühe Zeit zu setzen sind.

1. unmâzliche steht,

a) bei Verben:

*vrûmen*:—vertilge alle unse mein / di wir unmâzliche  
gefrumit habe—Lit. S. 1030.

b) bei Adjektiven:

*grôz*:—ein dir unmezclige grôz—Tun. 135.

2. unmâzen, nur bei Verben:

*vrôuwen*:—sa vrouwiten sic unmâzen / di gotis widirsazin  
—Gl. A. 120, 15.

3. ze unmâze, -en, nur bei Verben:

*bevâhen*:—si wurden alle bevangen / mit (frouden) ze  
unmâzen—Adel. 71.

*klaffen*:—ja chlaffet er ze ummâzzen—Pr. 83.

*sünden*:—ich sunte zummâze—R. G. 1788.

*uoben* :—swer si ubit zo unmâze—R. G. 2496.

*varen* :—si varent uns in den munt / . . . / ze micheler unmâze—Ex. 1557. (Hs. unmezze.)

4. âne maze, nur bei Verben :

*weinen* :—Idoch weinten si ane mazze—Gen. K. 96, 18.

5. ûzer mâze, -en, nur bei Adjektiven :

*lanc* :—is ist us der mâze lanc—P. W. 63, 6.

*starc* :—alse zwa sûle starc uzer mazen—Tun. 168.

(vgl. noch. chorn wart uz der mazze—Gen. K. 87, 16 =  
chorn wart uber maze—Gen. W. (V.) 61, 36.)

### § 17. VASTE.

vaste—Adverbium zum Adjektivum veste. Als Grundbedeutung stellt sich 'fest, enge sich anschliessend, solide, tenaciter' heraus. Dieser Sinn wurde dann nach zwei Richtungen hin weiter entwickelt : räumlich zu 'nahe an, dicht an' und begrifflich auf dem Wege der Verallgemeinerung zu 'stark, mächtig, sehr.' Aus den angeführten Beispielen geht klar hervor, dass vaste verhältnismässig häufig reines Begriffsadverbium geblieben ist. Aus zwei Gründen schien es jedoch geboten, die sämtlichen Belege vorzuführen. Erstens weil man von den Fällen, wo vaste als echtes Begriffsadverbium auftritt, ausgehen muss, um den Entwicklungsgang des Steigerungsadverbiums zu veranschaulichen, und zweitens weil eine genaue Scheidung der beiden Kategorien unmöglich wäre, da in vielen Fällen vaste sowol als Steigerungsadverbium wie als Begriffsadverbium aufgefasst werden könnte (s. z. B. die Belege unter gelouben und begrîfen). Sogar in Verbindung mit Verben wie binden und slâfen war vaste für wenigstens einige der Dichter unserer Periode weiter nichts als eine verstärkende Zuthat, was daraus zu erschliessen ist, dass bei den genannten Verben vaste mit anderen Steigerungsadverbien, wie harte und sere, wechseln kann. Schon bei Otfrid wird fasto in übertragenem Sinne gebraucht (mit gilouben, giheizzan, etc.), doch scheint bei ihm noch überall die ursprüngliche Bedeutung des Wortes durch.

Auch in unserer Periode macht sich die Anlehnung des Adverbiums an das Adjektivum noch in vielen Fällen geltend. Andererseits hat sich das Adverbium in anderen Fällen der sonst durchgedrungenen Angleichung völlig entzogen, so z. B. in Verbindung mit *loufen*, *gâhen*, *wahsen*, etc. Jedoch ist die Bedeutungsentwicklung noch nicht so weit fortgeschritten wie in der späteren Sprache, da der dem spät Mittelhochdeutschen und dem früh Neuhochdeutschen geläufige Gebrauch von *vaste* mit Adjektiven und Adverbien bei den Dichtern der Übergangszeit noch auf ein Paar dürftige Fälle beschränkt ist, wo *vaste* mit Adverbial-Präpositionen verbunden wird (s. die Belege unter *an* und *vür*). Wir stehen hier also noch am Ausgangspunkte des Werdegangs von *vaste* als Steigerungsadverbium, und so lohnt es sich, die ersten schwachen Ansätze zur Ausdehnung im Gebrauch des Wortes von den Verben auf die Adjektiva und Adverbia etwas näher ins Auge zu fassen.

Betreffs der Berührungspunkte zwischen den beiden Wortklassen verweise ich auf die Ausführungen unter *harte* (§ 8). Wir dürfen wol annehmen, das *vaste* in der späteren Sprache auf die dort angedeutete oder auf ähnliche Weise um sich gegriffen hat. Einer der drei vorliegenden Belege für *vaste* bei Adverbien reiht sich tatsächlich in die unter 4) besprochenen Fälle ein.

*unde vart dar uz mit einer chrefte*

*vil vaste vor iuch die rihte*—Jg. Jud. 174. 9.

‘Fahrt in der Richtung von euch weg gerade aus’ und zwar ‘*vile vaste*,’ ‘ganz streng, ohne zu schwanken,’ d. h. die in ‘*vor*’ innewohnende Bedeutung wird durch das *vaste* hervorgehoben und gesteigert. Bei der Erklärung der beiden übrigen Fälle aber muss man die eigentümliche etymologische Bedeutung von *vaste* in Betracht ziehen.

Von dem sowol dem Adjektivum wie dem dazu gehörenden Adverbium gemeinsamen Sinn ‘enge sich anschliessend, unzertrennlich an etwas haftend’ ist es nur ein kleiner Schritt zu der Bedeutung ‘dicht an etwas, nahe an etwas, ganz in der Nähe.’ Hierher gehören nun die beiden folgenden Fälle:

1. wan daz si reiten unde traten

vile vaste vor der chemnaten—Jg. Jud. 175, 19.

d. h. sie ritten und gingen auf und abganz in der Nähe, dicht vor dem Schlafgemach (die Rede ist von den Gefolgs Männern des Holofernes, die es nicht wagen, ihren Herrn zu wecken).

2. do jageten (die hunde)

vile vaste an die stat

da daz gemerke w(as)

(daz si do) nicht verrir ne musten kumen—Aeg. 501.

d. h. die Hunde jagten bis dicht an, ganz nahe an die Stelle, etc. Angesichts dieser ganz unzweideutigen Belege wird wol niemand bestreiten wollen, dass vaste sich in doppelter Weise entwickelt hat, sowol zu einem echten Localadverbium, wie zu einem gewöhnlichen Steigerungsadverbium.

Es sei uns hier gestattet über den Rahmen unserer Abhandlung etwas hinauszugreifen, um einige Bemerkungen über den Gebrauch von fast im Neuhochdeutschen einzufügen. In seinem Deutsches Wörterbuch sagt Paul, 'Die jetzige Bedeutung mit welcher fast das ältere schier verdrängt hat ist wol von solchen Fällen ausgegangen, in welchen genau genommen keine Verstärkung möglich ist, wie f. alle, f. nichts f. nicht, in denen daher die Setzung eines f. gerade durch den Mangel völliger Gewissheit veranlasst werden kann, daher auch schon bei Lu. f. die ganze Stadt. Zu diesen Fällen gehören auch Zahlenangaben, neben denen f. zunächst die Bedeutung ungefähr annimmt, so schon bei Lu. weil er f. (πov) hundertjährig war.' (S. 135.) Grimm's Wörterbuch bietet ungefähr dieselbe Erklärung: 'fast—ferme, fere, beinahe. Wie sich aus lat. firme ein ferme abschwächte, sehen wir hin und wieder schon im Laufe des 16. 17. Jh. einzelne fast aus der Bedeutung "sehr" in die von "fere" ausweichen, zumal nach der Negation vor Zahlwörtern: weil er fast hundertjeric war, vulg. fere centum annorum.

kamen darauf fast um zwo uren

gleich gegen tag—Fischart gl. schif 185;

ungefähr, gerade um zwei Uhr, weil hier die Bestimmtheit leicht an Unbestimmtheit grenzt.' Und wiederum, 'Gleich natürlich ist, dass fast alle nicht bloss alle durch die Bank, sondern auch beinah alle bezeichnet, denn die Vorstellung der Allheit lässt zu, dass einzelne an der Zahl fehlen. Fastweit longiusculus—Stieler 2490,' Bd. III, S. 1350. Was diese letzte Aussage bedeuten soll ist nicht klar. Ebensogut könnte man sagen—die Vorstellung der Warheit lässt zu, dass nicht alles ganz wahr ist. Dass jede Behauptung verneint werden kann ist selbstverständlich. Damit aber ist über den Entwicklungsgang des betreffenden Wortes wenig gesagt. Ebensowenig leuchtet die Bemerkung ein, dass fast alle sowol alle ohne

Unterschied wie alle mit einigen Ausnahmen bezeichnet. Hinfällig ist auch die angenommene Analogie aus dem Lateinischen. *Ferre* gehört bekanntlich als Superlativform zu *ferre*; mit *ferre* hat es nichts zu schaffen. Der eigentliche Kern beider Erklärungsversuche ist am besten in Paul's eigenen Worten ausgedrückt, dass nämlich die Setzung eines *f.* gerade durch den Mangel völliger Gewissheit veranlasst werden kann. Dagegen ist einzuwenden, dass fast in diesem Falle schon vorher seine jetzige Bedeutung angenommen haben muss, denn es ist nicht einzusehen, wie man dazu kommen könnte, Mangel an Gewissheit durch die Hinzufügung eines verstärkenden Adverbiums ausdrücken zu wollen. Da müsste man zunächst solche Fälle anführen, wo fast zweifelsohne zur Verstärkung von *alle*, *nichts*, *nicht*, etc., dient, dann solche an denen der Übergang von der älteren zu der neueren Bedeutung veranschaulicht wird, um dann schliesslich auf den Gebrauch von *fast* im Neuhochdeutschen überzugehen. Aber wo sind solche Beispiele zu finden? Unter den von Dietz<sup>1</sup> angeführten Belegen aus den Schriften Luther's finden wir *fast* sehr häufig in Verbindung mit Adverbien wie *sehr*, *wol*, *viel*, *wenig*, etc.—d. h. bei Steigerungsfähigen Begriffen. Nirgends aber tritt es als Verstärkungsmittel auf bei *alle*, *nichts*, *nicht*, *ganz*, etc. Vielmehr hat *fast* wo es überhaupt in Verbindung mit den letzteren vorkommt, schon überall unverkennbar die Bedeutung *ferre*.

Die Erklärung ist nicht, wie Paul und Grimm's Wb. wollen, in einem nach einer Richtung hin sich vollziehenden Entwicklungsgang: *vaste* (-solide)—*stark*—*sehr*—*ganz*—*beinahe*, sondern in einer Bedeutungsspaltung zu suchen, die in eine frühere Periode, bis in die von uns behandelte Zeit zurückreicht. Die Entwicklung wird durch das folgende Schema dargestellt:

*vaste* (-solide)  $\left\{ \begin{array}{l} \text{stark—sehr—in hohem Masse.} \\ \text{dicht an etwas—sehr nahe—beinahe.} \end{array} \right.$

So bleibt man übrigens immer auf dem Boden der räumlichen Anschauung.<sup>2</sup> Weiter gestützt wird unsere Erklärung durch die analogen Entwicklungen von *bald* und *scher*. 'Fasst man in *er ist bald* da das Verb. rein präsentisch, so ergibt sich für *bald* der Sinn *beinahe*. Diese Bedeutung ist deutlich ausgeprägt, wenn es für Fälle gebraucht wird, wo es gar nicht zum Eintritt der Handlung (des Zustandes) kommt: *ich wäre bald gestorben*. vgl. noch *bald* durfte ich nicht Lessing.' Paul ebenda S. 51. Ähnliches unter *scher*. Bei diesen beiden Wörtern ging man von einer zeitlichen Anschauung aus, bei *vaste* von einer räumlichen Anschauung.

*er ist bald da* = es wird nur kurze Zeit vergehen, bis *er da ist*. *er ist fast da* = die Entfernung zwischen ihm und seinem Ziel ist gering. (vgl. noch *beinahe*, *nahezu* und mittelhochdeutsches *vil nach* = *beinahe*, z. B.

<sup>1</sup> Dietz: Wörterbuch zu Luther's Schriften—Leipzig, 1870.

<sup>2</sup> Die vorgeführte Erklärung scheint auch von Müller und Zarncke schon angedeutet worden zu sein, wenn sie in ihrem mhd. Wörterbuch unter *vaste* 2 hinzufügen, 'vgl. n. h. d. *fast-beinahe*.' Doch hat niemand meines Wissens die Sache weiter verfolgt und die Bemerkung scheint unbeachtet geblieben zu sein.

Gen. 17, 41, Gen. W. 37, 7, etc.). Willkommene Bestätigung für diese Ausführungen bietet Eberhard's Synonymisches Handwörterbuch (Berlin, 1819) wo unter Fast-beinahe gesagt wird: 'Ist die Annäherung zu der Wirklichkeit einer Handlung so gross, dass nur ein Unmerkliches an ihrem Anfange fehlt: so wird man beinahe sagen; fehlt nur noch so wenig an dem räumlichen Ganzen, dass man es kaum davon unterscheiden kann: so wird man besser fast gebrauchen. Ich habe fast das ganze Dintenfass auf das Papier geschüttet . . . fast bezieht sich bloss auf das räumliche Ganze, das bis auf einen unmerklich kleinen Teil erschöpft ist.' (S. 321.)

Ausser den auf S. 200 angeführten Beispielen (wo man beiläufig beim Übersetzen ins Neuhochdeutsche ganz gut 'fast, beinahe' einsetzen könnte) füge ich hier, ohne mich auf weitere Erörterungen einzulassen, noch einige andere Belege aus späterer Zeit hinzu.

dô hōb dic magit wolgetān

ir wat lossam

vaste an dê knê—*Rother* (v. Bahder), 2091.

ir ietweder rûmde

dem andern sînen puneiz

von im vaste unz an den kreiz—*Iwein* (Bech) 6986.

und tâten se âne widerstrît

vaste unz an ir hamît—*Erec*. (Bech) 2702.

di helede gingen vor sig

faste an dat burge dor—*Herzog Ernst* (Bartsch)

Niederrhein. Bruchstücke V, 28.

daz die heiden stoltz

gelegert hatten in ein holtz

der burge harte vaste bie—*Livländische Reimchronik* 4481.

und kostet mich fast auch bei 30 fl. mit zerung und

verschenken, etc. *Chroniken der deutsch. Städte* 5, 143, 25 (um 1465)

brande hir vaste by uns ein hues—*Die münster-*

*ischen Chroniken des M. A.* 2, 425.

wie es nun fast an dem war, daz sie von hinnen

scheiden wolten—*Henisch* 1014, 20. = Grimm- Wb. 3, 1350.

gelegin am kornreyne, nydene al veste am huse vor

wilen Heinrichs—*Urkundenbuch des Klosters Arnsburg* 482, 14. (1351.)

vaste steht,

a) bei Verben:

*anbeten*:—vil vaste si got ane bette—Jg. Jud. 170, 21.

*begrîfen*:—unt daz den guoten man / der slaf so vaste be-  
græif—Ang. 25, 40.

*bestân*:—hei wie vaste er uns bestât—Av. A. 74.

*bevelhen*:—so sule wir uns gote bevelhen/mit teme ge-  
lōben vile vaste—Jer. 152.

*binden* :—er haizt dich vast pinden—Jul. 494, 9. 503, 1.  
ze stete er daz kint pant / vil vaste bi iwederer  
hant—V. Gen. 19, 16. Gen. 64, 19. P. W.  
56, 32.

*bläsen* :—si bliesen und ruofen vaste nach in—Jg. Jud.  
177, 15.

*bliuwen* :—vorne er in vaste blou—Bil. 74, 13.

*bräsen* :—si beginnen sich vaste brisen—Pr. 699.

*brouten* :—do begunde er vaste prouten—Gen. K. 39, 20.

*dienen* :—der maget . . . / umbe die (er) vaste dienst—Gen.  
K. 56, 12.

*diuhen* :—do wart daz heilige cruce / in di ê geduhet / vaste  
in di alten ê—V. Mos. 51, 27.

*digen* :—si digeten got vast an—Jg. Jud. 140, 25.

*drücken* :—si begunde in vaste drucchen—Jul. 502, 9.

*gâhen* :—sahen die heiden so vaste gahen—Jg. Jud. 177, 13.  
ze rucche begunde er vallen / vaste von danne  
gâhen—Jul. 516, 5.

*geben* :—he sal deme heiligen geiste vlen / unde gevin sich  
vaste in sîni giwalt—Hab. 37, 18.

*gedingen* :—s(wer ce din)en guoten / vaste gedinget—Aeg.  
1529.

*geheizen* :—von ime er ne liez / ê er imez vile vaste gihiez—  
Gen. W. (V.) 75, 8.

*gelouben* :—si geloubtin vil vasti an diu abgot—Jud. 24.  
vaste gloubte siu an dich—Rh. P. 109. M. S.  
849. Sil. 267.

*gihten* :—unt lie sich vaste gihten—Ang. 38, 15.

*gürten* :—iwer selber lanche / gegurtet vaste unde wol—  
Ex. 2513.

*haben* :—der gewalt ez vaste habte—Ang. 10, 2.  
wolle wir den glouben vaste haben—R. G. 957.  
542. Gen. K. 7, 17. Gen. 47, 42. Ex. 710.

*houwen* :—er heu in vaste mit baiden sporn—Bil. 73, 16.

*îlen* :—vaste yleten si dare—R. G. 3039.

*jehen* :—vil vaste daz pouch gihet—V. Gen. 28, 18.  
vaste her des iach—Aeg. 50. R. G. 3712. Ang.  
27, 79. Av. L. 1805.

*kêren*:—swer sin herce unte sin mût / . . . / ze gote chêret  
faste—Jer. 192.

*klampfern*:—so vaste hiez er si chlampheren unde lîmen—  
Gen. W. 27, 18.

*kleben*:—uber ieglich lit er zoch / denselben leim zach / daz  
si vasto chlebeten—Gen. 15, 21.  
hete ich do gelebet / ich hete dir vaste zuo ge-  
chlebet—Av. L. 1714.

*lâgen*:—er begunde im vaste lagen—Gen. K. 12, 22.

*leiden*:—dem vater vaste leidet / daz er in het verteilte—  
Gen. K. 52, 13.

*lîmen*:—so vaste hiez er si chlampheren unde lîmen—Gen.  
W. 27, 18.

*loben*:—unt muos ez halt vil vaste loben—Ang. 25, 10.

*loufen*:—vil vaste lief er fûr sich—Av. L. (G.) 1932.

*mêren*:—alse si da weren vaste gemerit—Tun. 154.

*nemen*:—daz namin si vaste in irn sin—Ver. 17, 24.

*queln*:—wie vast er sî dô quelte—Jul. 496, 5.

*rechen*:—si rachen vaste ir anden—Jg. Jud. 177, 29.

*ringen*:—dar nach begunden sie vaste ringen—Sil. 649.

*rüeren*:—wî vaste man ez ruorte—V. Gen. 29, 26.

*rüefen*:—si ruoften vaste got anc—Jg. Jud. 142, 14. 177, 15.  
vil vast er do rûfen began—Av. L. (G.) 1044.

*rüegen*:—Joseph ruogot vaste mit einem bosen laster andir  
sîne bruoder—Gen. K. 73, 8.

*schieben*:—dar zuo ich vaste schiube—Jul. 506, 5.

*sitzen*:—he saz î vast an sîme gebethe—Ver. 8, 3.

*slâfen*:—do tet er den man / vaste slavenden—V. Gen. 6, 27.

*slahen*:—die hente er vaste zesamne sluoch—Jg. Jud. 176, 5.  
mit der geiselen er in vaste sluoch—Bil. 73, 18.  
74, 12.

we vaste er in denne wider nider sleht—Av. L.  
2326.

*stân*:—vil vaste der esel stunt in stete—Bil. 73, 15.

*streben*:—so vaste strebet ir muot uf gewin—Er. 282.

*ûeben*:—si lief andrisware / unde ubite vaste ir site—R. G.  
2293.

*unschulden*:—er bat sich mit hulden / vaste unschulden—  
Gen. K. 112, 30.

*vâhen*:—er vie in vaste bi der hant—Gen. K. 96, 5.

*vehnten*:—der si vaste ane vaht—R. G. 3022.

*verbieten*:—got . . . / verbot ime vasto / daz er sich dar nicht anehafte—Gen. 17, 22.

*volgen*:—si volgeten vaste dem vanen—R. G. 3035.

*wachsen*:—da wuochsen si so vaste—Jg. Jud. 144, 23.

*war tuon*:—si begunden ir vaste war ze tuon—Jg. Jud. 166, 14.

*widerstân*:—dem sule wir vaste widersten—R. G. 955.

vil vaste si widerstunden / der unreinen sunden—R. G. 2996.

*ziehen*:—so schult ir in vaste zuo zihen—Jg. Jud. 174, 22.

unt daz si sich selbe an not / hat doch so vaste an gezogen—Ang. 16, 64.

..... tu vaste—And. 27.

b) bei Adverbial-Präpositionen.

*an*:—s. S. 200.

*vür*:—s. S. 200.

#### § 18. VERRE, VERNE, VERREN.

Ursprünglich war verre ein räumliches Begriffsadverbium mit der Bedeutung 'fern, weit, von weitem' und als solches ist es in zahlreichen Fällen in unseren Quellen zu belegen. Otfrid kennt das Wort nur in diesem Sinne. Ansätze zu der späteren Bedeutungsentwicklung sind bei ihm nicht nachzuweisen. Diesen Gebrauch des Wortes habe ich hier natürlich nicht berücksichtigt, wenn auch einige der angeführten Beispiele stark nach dieser Seite hinneigen. Als Steigerungsadverbium tritt verre in der Bedeutung 'weit, viel, sehr' auf, und zwar zuerst bei solchen Verben, wo die räumliche Anschauung leicht in einen weniger bestimmten Verstärkungsbegriff übergehen kann. Ein instruktives Beispiel für diesen Bedeutungsübergang liefern die beiden Fassungen der Wiener Genesis. Gen. W. 76, 17 heisst:—duo lach jacob / dahte verre ane got. Dies wird von dem genauer denkenden und sprachlich gewandteren Bearbeiter der Gen. K. geändert in:—do lach jacob / verre daht er hinzze got (107, 2).

Weitere Beispiele stehen unter bekorn, gâhen, schînen, wâzen, etc., wo man in Zweifel sein kann, ob man verre im Neuhochdeutschen mit sehr oder mit weit übersetzen soll. In allen solchen Fällen war verre für das Sprachgefühl im 11. und 12. Jahrhundert sicherlich ein Mittelding zwischen Begriffsadverbium und Steigerungsadverbium, und es wäre daher falsch, das Wort jedesmal in die eine oder in die andere Kategorie bestimmt einreihen zu wollen. Ein weiterer Anlass zum Übergang von verre zu den Steigerungsadverbien wird durch einen lehrreichen Beleg unter gevolgen veranschaulicht.

iz ist mir vil swere / daz iz eime aldin trugener /  
gevolgete ie so verre—Sil. 566.

Bei gevolgen im Sinne von 'sequi' konnte verre selbstverständlich ganz gut als reines Begriffsadverbium auftreten. Das Verbum aber hat sich weiter entwickelt und die Bedeutung 'gehorsamen' angenommen—wie in dem vorliegenden Fall (vgl. Kraus im Glossar zu Sil.). Man war nun einmal gewohnt, verre mit gevolgen zu verbinden, daher wählte man, vielleicht unbewusst, das Adverbium aus, wenn es galt dem Verbum in seiner neuen Bedeutung ein Verstärkungswort beizufügen. Von solchen Fällen ausgehend konnte man leicht dazu kommen, verre mit anderen Verben, zu verbinden die gehorsamen bedeuten, und es ist vielleicht kein Zufall, dass von den 4 oder 5 sicheren Belegen für verre mit Adjektiven und Adverbien zwei unter gehorsam zu finden sind.

Auch bei den Adjektiven und Adverbien lässt sich die räumliche Grundanschauung bei verre überall erkennen. Einmal steht es bei einem Comparativ.

ein vogil heizzit fulica / . . . / unde ist verre  
wizzigir / danne vogil andir—Phys. 101, 6.

Genau übersetzt, fulica ist weit verständiger als die anderen Vögel, in der Verständigkeit den anderen Vögeln ein gut Stück voraus. Bezeichnend für die allmähliche Entwicklung eines Steigerungsadverbiums überhaupt sind zwei unter gehorsam stehende Belege. In dem um 1100 entstandenen Rh. P. heisst es nämlich—

do der hedine man / so verre warth gehorsam—131.  
Hier steht ganz korrekt ein Verbum, das den Verlauf einer in der Zeit sich abspielenden Handlung darstellt. Siebzig oder achtzig Jahre später schreibt der Verfasser des Ang.—

Noe was gehorsam / als verre so er chunde—25, 30.

Im Gegensatz zu dem genau unterscheidenden, älteren Dichter hatte sich bei ihm offenbar die sinnliche Grundanschauung des Wortes verdunkelt.

Die Formen verne und verren sind je einmal belegt und unterscheiden sich, so weit ich sehen kann, im Gebrauch nicht von verre. verne führt man wol mit Recht auf das ahd. ferrana zurück. Auch verren erklärt Grimm (III, 202) für das ahd. ferrana bz. das bei Otfrid belegte ferron. Möglicherweise aber ist verren eine Neubildung nach Analogie der zahlreichen Adverbien auf -en, harten, spatzen, draten,—lichen, etc. Dafür spricht wenigstens die Thatsache, dass unser einziger Beleg für verren im Ang. steht, wo Adverbien auf -en (billichen, getriulichen, gänzlichen, etc.) massenhaft vorkommen (vgl. wunderen § 22., und die dort citierte Litteratur.) Dialektische Unterschiede lassen sich wegen der Spärlichkeit der Belege nicht ermitteln.

verre steht,

a) bei Verben:—

*bekorn*:—Du solt dinen herren / niht gar ze verre / mit cheinen dingen bechorn—Av. L. 508.

*beten*:—un bete ich dich gerne / vrowe vil verre—V. S. 299, 12.

*biten*:—un bite ich dich hêrre / vil harte verre—V. M. 17, 11.

*denken*:—s. S. 205.

*dîngen*:—wie verre ich an dich dinge—V. S. 296, 3.

*gâhen*:—ich en wil iedoch nicht gâhen so verre in dein gewalt—Jul. 497, 5.

*geleren*:—da ne mach niemen den anderen verrer geleren —A. L. 2376.

*getrûwen*:—ia gedrwe ich die verre—V. S. 296, 2.  
ich getrouwe dir (wol vil) verre—Hz. 1035.

*gewolgen* :—s. S. 206.

*gründen* :—wir ne mügen iz allez perscrutari / so verre  
durech grunten—Arn. 342, 17.

*komen* :—der ceit niht enhahen / daz wir so verre chomen  
dar in—Ang. 3, 71.

*loben* :—wie verre er da gelobet stât—Rht. 252, 535.

in lobet der himilhërre / selbe vil verre—Rht. 538.

*nîgen* :—si nigen nider verre / tieffe zuo der erde—Ex. 2629.

*offenen* :—di dufe da ich ave sprac / di offin ich so ich ver-  
riste mach—P. W. 53, 30.

*râten* :—daz riet dir dîn gute / unde vil verre dîn gnade—  
V. S. 315, 8.

*reden* :—ze verre habet er geredet—Ex. 793.

*schînen* :—der swerte gehilze / . . . / diu scinen vile verre—  
Ex. 2921.

*schouwen* :—verre begunder scowen / in abrahams scoze—  
R. G. 2729.

*smerzen* :—ir sunden begunden si smerzen / vil verre in ir  
herzen—R. G. 2137.

*sprechen* :—dîne ere da mite nit ne breche / daz ih dir so  
verre zo spreche—Lit S. 312.

*stân* :—dehein gebet verre stât—Hz. 761.

*stapfen* :—mit so gitâner rede / sô verre staphent ûz dem  
wege—Pr. 164.

*strecken* :—daz ir unde sin maht / also verre was gestraht  
—Pil. 580.

*sünden* :—ich hân gesundet verre—Hz. 668.

*suochen* :—got in da beruohte / wande er iz verre an in  
suohte—Gen. W. 30, 2.

*teilen* :—teilte ein houshërre / sînen richtuom vil verre /  
undir sîne chnehte—Hz. 513.

*trûwen* :—(gote tru)wete her verre—Aeg. 1315.

*tuon* :—da hân ich verre getan / wider mineme heile—V. S.  
304, 1.

wider den engelen allen / het er verre gitan—Ang.  
12, 5.

*vereischen* :—so muoz man vraiskén verre / daz nabuchodo-  
nosor si got der erde—Jg. Jud. 148, 1.

*verleiten*:—alle cristenheit / dû in den ungelouven verre  
was verleit—A. Mar. 27.

*verwirken*:—daz si sich so verre verworht hete—V. S.  
311, 12.

*wâzen*:—du irwelte mirre / du der wæzzest also verre—  
M. Mar. 144, 10.

b) bei Adjektiven.

*gehorsam*:—s. S. 207.

*wizzec*:—s. S. 206.

verne steht, nur bei Verben:—

*reden*:—si redeten vil verne—R. G. 349.

verren steht nur bei Verben:—

*bewarn*:—ob si ze dem ersten heten / uns biwart also  
verren—Ang. 12, 77.

### § 19. VIL, VILE.

vil—von Haus aus substantivisches Neutrum zu einem germ. fêlu, wird im ahd und mhd. sowol als Substantivum wie als Adverbium gebraucht (später auch flektiert als Adjektivum). Im ahd. finden sich neben den alten filu bereits die abgeschwächten Formen vilo, vila, vile, vili und vil. In unseren Quellen ist vil die übliche Form, aber vile kommt, besonders in den älteren Quellen, noch sehr oft vor. vili findet sich in Gen. W.<sup>1</sup> Sum. Mer. Jud. An (regelmässig) und Lb. S. viel, viele ist gelänfig in Sil. und Aeg. und steht ausserden einmal im Ang. (4, 20). Das alte filu ist nicht zu belegen und vilo begegnet nur einmal, Mer. I, 15. Substantivisch steht vil als Subjekt und Objekt zu Verben mit oder ohne partitiven Genetiv oder appositional. Sonst dient es zur Verstärkung bei Adjektiven und Adverbien und ist von allen Steigerungsadverbien weitaus am häufigsten vertreten. Es hat vielleicht in den germanischen Sprachen nie ein Adverbium gegeben, das so unumschränkt gewuchert hat, wie gerade vil im 11 und 12. Jahrhundert. Gen. W. weist

<sup>1</sup> Unter 208 Belegen kommt die Schreibung vili in Gen. W. nur 3 mal vor, und zwar finden sich diese 3 Fälle zwischen 76, 26 und 78, 23. Die Thatsache ist vielleicht nicht ohne Belang für die Text-Critik.

beispielsweise ein vil auf je 29 Kurzzeilen auf. R. G. hat ein vil auf je 23 Kurzzeilen. In der Ex. ist das Verhältnis 1:22. In War. 1:11. In Alb. 1:8. Mehrere Momente haben zusammengewirkt, um vil zu so ausgedehnter Verwendung zu bringen. In Folge seiner farblosen, allgemeinen Bedeutung konnte es so ziemlich mit allen steigerungsfähigen Adjektiven und Adverbien zusammengestellt, werden. Wo es sich darhm handelte, eine fehlende Senkung oder eine inhaltslose Zeile auszufüllen, kam vil den frühmhd. Dichtern oft sehr zu statten. Und überhaupt waren die geistlichen Dichter des 11 und 12. Jahrhunderts, dank ihrer tiefen, oft überschwänglichen Religiosität gern bereit, alle Epitheta und Eigenschaften des Guten und des Bösen, des Himmels und der Hölle, Gottes und des Teufels mit dem grössten Nachdruck hervorzuheben. Trotz seiner ausgedehnten Verwendung bietet vil wenig Anlass zu Bemerkungen. Unterschiede im Gebrauch deuten eher auf die persönlichen Neigungen der Dichter als auf dialektische Verschiedenheit. Beispiele für den Gebrauch des Wortes finden sich auf fast jeder Seite der benutzten Quellen und brauchen hier nicht angeführt zu werden. Ich begnüge mich mit einem Verzeichniss der Adjektiva und Adverbia zu deren Verstärkung vil verwendet wird.

vil steht,

a) bei Positiven :

alt-Rht. 399. arm-Gen. 137, 18. balde-Sil. 742, balt-Jg. Jud. 174, 23. bærec-Gen. 29, 10. barmecliche-Ang. 9, 61. begarwe-Gen. W. 51, 8. bekôme-Gen. W. 33, 19. bereite-R. G. 2016. bescheidenliche-Lit. S. 814. bescheidenliche-R. G. 1629. bezeichnenlich-Er. 63. biderbe-Ang. 7, 12. billich-Ang. 4, 9. bitter-R. G. 812. bleich-Gen. W. 25, 26. bloede-Jg. Jud. 147, 21. bloz-Gen. K. 60, 24. boese-Jg. Jud. 142, 5. breit-Jg. Jud. 129, 6. broede-Phys. 81, 17. dicke-V. S. 305, 10. diemüete-Ang. 30, 37. diemuetelichen-Gen. W. 68, 19. drate-Adel. 35. ebene-R. G. 2618. edele-Jg. Jud. 156, 1. egeslich-Gl. A. 116, 21. emzeclichen-Lit. 236, 2. enblanden-Ex. 1965. endanc-Pr. 629. enge-

Ez. V. 323, 27. entwichen-Zuk. 53. erkommenlichen-Av. L. 408. erlich-Ex. 206. ernesthafte-Alb. 11. ernestliche-Er. 603. gach-V. Gen. 26, 28. gare-V. M. 34, 9. garlich-Ang. 6, 31. gebouge-Pil. 555. gedichte-Phys. 89, 6. gehêre-Ves. 21, 3. gehorsam-Ang. 5, 20. geistliche-Adel. 135. geistlichen-Hz. 615. gelich-Ang. 6, 22. geliche-R. G. 2620. gelieb-Gen. W. 52, 22. gemeit-War. 86, 26. gemeine-Gen. W. 30, 29. genædec-Ang. 14, 72. genote-Sil. 41. ger-An. 128. gerecht-Gen. W. 37, 10. gereite-Jg. Jud. 129, 15. gerne-V. Gen. 30, 16. geswasliche-Alb. 67. getriuwelichen-Ang. 25, 54. getriuwe-Gen. K. 108, 3. getürstec-V. Gen. 15, 12. gevuoge-Gen. K. 115, 25. gewaltec-Av. L. 830. gewalteclichen-V. Gen. 8, 16. gewaltliche-V. Gen. 14, 28. geware-Gen. W. 38, 31. gewærlichen-Phys. 92, 20. gewis-Av. L. 2006. gewisse-V. M. 41, 21. gewurte-Gen. K. 43, 13. gezal-Gen. W. 81, 30. gezogenliche-Gen. W. 53, 31.—en-Gen. W. 47, 31. gramelich-Gl. A. 122, 20. grimme-Av. L. 672. grimme-Av. A. 69. grôz-V. M. 64, 21. grôzlich-Ex. (W.) 54. grüene-Ex. 1899. guot-Ez. V. 319, 3. guotliche-Ex. 1794, —en-V. Gen. 6, 24. hart-Gen. W. 52, 28. harte-Ez. S. 45. heilec-V. S. 303, 10. heileclich-Av. L. 1957. heimliche-Alb. 63. heiz-Aeg. 1741. heize-(Hs. haiz)-Jul. 501, 6. hêr-V. Gen. 28, 17. hêrischen-Gen. W. 53, 21. hêrlich-Aeg. 900. hêrliche-Alb. 54.—en-Hz. 13. hewen (?)—Phys. 74, 6. hôch. Mer. I, 15. hôhe-Ex. 1707. holt-Jg. Jud. 179, 11. holtlichen-Av. L. 947. hungerc-Av. L. 2336. innere-Gen. W. 32, 43. inneclich-Ex. 1926. innecliche-Gen. W. 39, 2.—en-V. S. 314, 7. jamerlich-R. G. 2827. jamerliche-Gl. A. 131, 33.—en-V. Gen. 27, 20. junc-Av. J. 203. klageliche-Er. 732. klarliche-R. G. 2818. kleber-Gen. K. 6, 12. klein-Gen. K. 71, 20. kleine-Ex. 2892. kranc-Pil. 13. krestec-Av. L. 2152. kûme-Gen. W. 49, 6. küneclîch-An. 714. küene-V. M. 62, 20. kurz-Ex. 2197. kurzlich-Av. L. 1298. lanc-Ang. 21, 10. lange-739. lasterlichen-Pr. 714. leide-Ex. 2036. leit-V. Gen. 4, 24. liebe-Gen. W. 41, 31. licht-R. G. 754. liep.-V. M. 36, 5. lieplichen-Av. L. 856. lihte-Gen. K. 80, 33. listec-Gen. K.

33, 25. lügenliche-Ver. 9, 10. lustsam-Alb. 42. lüte-V. M. 47, 5. lützel-Gen. W. 51, 42. mahtec-Gen. 75, 36. manec-V. M. 34, 14. manecslaht-Gen. W. 71, 9. manec-valt-Ez. V. 320, 7. mære-Aeg. 150. melche-Gen. K. 63, 21. michel-Ez. V. 322, 28. milte-Phys. 94, 3. minneclliche-Lb. S. 113, 1.—en-Av. L. 948, missetætlic-Tun. 41. müede-Aeg. 472. muestesalic-Gen. K. 21, 14. munter-Gen. 24, 28. nâch-Jg. Jud. 153, 18. nâhe-Aeg. 1625. niuwens-Av. L. 353. nôt-Gen. K. 92, 23. notdurft-Av. L. 974. notlich-Vat. 10, 2. offentliche-Lit. S. 875. ofte-Jg. Jud. 127, 7. rade (Hs. balde)-Tun. 126. redelich-Ang. 35, 27. rehte-V. M. 42, 5. rein-Av. L. 26. rîche-Jg. Jud. 136, 12. ringe-V. S. 311, 8. riuweclichen-Gen. W. 39, 28. rôht-An. 412. ruffe-Gen. W. 16, 37. sælec-V. S. 298, 11. sæleclliche-An. 631. sat-R. G. 2464. scharf-Gen. W. 33, 12. schedelich-Ang. 5, 7. schiere-V. Gen. 27, 23. schoene-V. M. 35, 23. scone-V. M. 33, 18. schuldec-Ang. 18, 14. selten-M. M. 26. senfte-Gen. K. 82, 15. sêre-V. M. 34, 12. sicerliche-Ex. 2467.—en-Jg. Jud. 158, 17. sliume-Gen. K. 83, 14. snel-Ex. 2177. snelle-Gen. W. 13, 11. spæhe-Gl. A. 122, 19. spate-Av. L. 1363. starc-Lb. S. 108, 27. starke-V. Gen. 31, 17. stæte-Jg. Jud. 142, 28. stætec-Av. G. 339. stætehaft-S. P. 49. stille-Gen. W. 76, 26. stinkend-Lit. G. 225, 26. sündec-R. G. 2121. süeze-Sil. 4. suoze-Av. L. 2371. sûre-R. G. 813. swære-Ex. 2432. sware-Sil. 564. swarz-Ex. 3198. tief-Pil. 265. tiefe-Av. L. 2134. tiure-V. M. 60, 17. tiure-V. M. 63, 25. tiurlich-An. 577. tiuvellich-Ang. 4, 20. tougen-Ez. V. 327, 20. truerec-Av. L. 2032. truereclichen-Gen. W. 19, 40. trûrlliche-Alb. 68. trût-R. G. 3145. trûte-Gen. K. 115, 18. tugenthaft-V. M. 47, 3. tump-An. 817. tumplichen-V. M. 33, 24. ubel-M. M. 137. ubelc-Gen. W. 68, 11. ubermüetecllich-Gen. W. 11, 19. unbetrogen-Rht. 423. unbillich-Gen. W. 57, 9. underschidelichen-Arn. 347, 9. ungehiure-Av. A. 105. ungehiure-Gl. A. 120, 36. ungeil-Gl. A. 120, 33. ungeleidiget-An. 134. ungeloubec-Pr. 150. ungerne-Lit. S. 1114. ungescheiden-Av. L. 1310. unguotlich-Ex. 3207. unhelbære-Ang. 30, 16. unküstic-Phys. 102, 3. unlange-V.

Gen. 31, 9. unmanec- unmære-Rht. 267. unmåze-Ex. 2211. unredelich-Ang. 32, 7. unrehte-Ex. 314. unrein-Zuk. 38. unsælec-Bab. 126. unsæliclichen-Gen. W. 20, 4. unschedeliche-Ang. 7, 30. unschuldec-Leg. 407. unstæte-Ex. 2082. unsûr-Pr. 225. unvorhtende-Arn. 333, 20. unvrô-Gen. W. 40, 21. unwert-Ex. 1123. unwirdec-Ang. 30, 66. üppec-R. G. 2469. værec-Av. L. 474. vaste-V. Gen. 28, 18. verne-R. G. 349. verre-Hz. 209. verreene-Ex. 2386. vesel-Gen. W. 79, 25. veste-Jul. 515, 3. vinster-Ex. 2275. vlizec-V. Gen. 27, 6.—lichen-Av. L. 294. vollecllichen-Gen. W. 78, 23. vorhtec-R. G. 132. vorhtlichen-Av. G. 2. vram-Ex. 656. vrech-Bil. 74, 2. vreislich-Pil. 611.—liche-Gen. V. 645. vreissam-Ex. 3215. vremde-Er. 627. vremdeclliche-Ang. 29, 73. vrîliche-Ang. 13, 80. vrô-Aeg. 1517. vrôlich-An. 728.—e-Alb. 64.—en-Jg. Jud. 163, 13. vrumec-Jg. Jud. 134, 10. vruo-Ex. 2162. wacker-Gen. W. 24, 27. wæhe-Gen. W. 81, 34. wår-Ez. V. 319, 11. wærlliche-Ez. V. 322, 21.—en-Ang. 28, 52, wærllich-Ang. 35, 62. warme-R. G. 2482. was-V. M. 58, 28. wê-V. M. 68, 16. weich-Pr. 100. werde-Ex. 2596. wert-Ex. 958. widerwertec-Er. 291. wildelich-Phys. 81, 16. willeclliche-Sil. 169.—en-Av. L. 659. willec-Av. L. 1381. wise-Jg. Jud. 161, 27. wislichen-Jg. Jud. 163, 17. wît-Ex. 2900. wîte-Av. J. 376. wîten-V. M. 46, 16.—e-Aeg. 1159. wîz-Ex. 131. wol-Ez. V. 320, 3. wolgetan-V. M. 33, 11. wunderen-Jg. Jud. 161, 24. wunderlich-R. G. 92. wunderlichen-Jg. Jud. 131, 18. wunnecllich-Av. G. 169. wunnesam-Jg. Jud. 127, 3. zæhe-V. M. 43, 27. ziere-Hz. 701. zierlich-Av. G. 375. zorn-Gen. W. 46, 14. zornliche-Gl. A. 133, 17. zuo-R. G. 1776.

b) bei Comparativen:

baz-Pil. 376. bezzere-Ex. 630. boeser-Ex. 1102. mère-Ex. 999. wirs-Phys. 83, 17.

§ 20. VOLLE, VOLE, VOL-, VOLLEN,  
VOLLECLÎCHE, VOLLECLÎCHEN, BEVOLLEN.

volle, vole, vol, etc., erscheint als verstärkende Zuthat in der Bedeutung 'vollständig, vollkommen, bis zum Ende' bei den folgenden Verben:—behüeten-Tun. 10. begân-Gen. W. 78, 23. borden-P. W. 56, 13. bringen-R. G. 3182. enden-Ang. 8, 70. engelten-Ang. 36, 17. erschînen-Tun. 307. gelten-Ang. 38, 34. gesagen-Hab. 39, 33. gesegeben-Gen. W. 82, 40. haben-Ang. 10, 7. herten-Sum. 98, 14. komen-Phys. 87, 14. lagen-Gen. W. 21, 25. leben-Gl. A. 125, 1. reden-Gen. W. 73, 30. schaffen-Ang. 4, 35. schriben-Adel. 95. sprechen-Pat. 33. stân-P. W. 55, 16. tagen-Ang. 31, 68. tuon-Gen. W. 16, 6. twingen-Ang. 28, 20. wîhen-Gen. W. 39, 14. wirken-Lb. S. 108, 13. wonen-Av. L. 17. zalen-V. S. 308, 28.

Als Steigerungsadverbium in der Bedeutung 'völlig, zur Genüge, sehr' (häufig im Angelsächsischen. Belege bei Grein 1,355) steht das Wort in seinen verschiedenen Formen vor Adjektiven und vor Zahlangaben. In ähnlicher Bedeutung tritt das Adverbium bevollen auf (bî + vollen, Dat. Plur. (Sg.?) des sw. m. f. volle). Da es in den drei vorkommenden Fällen (s. unten) bei demselben Adjektivum erscheint, ist Entlehnung durch den jüngeren Dichter anzunehmen.

In Adjektivischer Zusammensetzung mit Verben ist im Althochdeutschen *folla* die herrschende Form, daneben *folle*, *folā*, *fol-* (vgl. Graff 3, 482. Wilmanns II, 98 und die dort citierte Litteratur). In unseren Quellen wechselt *volle* mit *vole* (bei Wilmanns a. a. O. unter frühmhd. zu ergänzen) und dem apokopierten *vol-*. Die in § 22. *uhter wunder* besprochene Neigung, in *Composotis* deren erstes Glied ein Nomen mit adverbialer Function ist, dasselbe auch formal zu einem Adverbium umzubilden, findet hier weitere Bestätigung. *volle-vol-* in der Composition mit Verben wird nämlich besonders in den späteren Quellen durch Adverbialformen ersetzt, z. B. *vollen bringen*-R. G. 3165. *vollen komen*-Aeg. 1164. (auch zusammenge-

schrieben Pil. 226) volleclīhe irschinen-Tun. 307. vollichlichen twanc-Ang. 28, 20. Andererseits begegnet einmal, wol im Ausschluss an die mit vol- zusammengesetzten Verben, die Form vol bei einem Adjektivum—vol unsuzze-P. W. 59, 12.

Um die Bildung vollen zu erklären haben die Grammatiker verschiedene Theorien aufgestellt, doch giebt keine darunter eine ganz befriedigende Lösung der Frage. Grimm (3, 138) und nach ihm Weinhold (§ 325) halten follon, vollen für den Acc. Sg. eines sw. mas. volle. M. & Z. drücken sich etwas vorsichtiger aus, indem sie vollen bloss als acc. adv. ansetzen, da sie jedoch auf Grimm hinweisen, stimmen sie ihm vermutlich bei. Kelle (2, 378) fasst follon als adj. Dativ plur. aus dem consonantischen Thema auf. Piper O. (2, 133) führt follon als adv. dat. auf. Bartsch (Der Nibelunge Nôt. II, 2, 349) erklärt vollen als adj. Dat. Pl. in adverbialem Gebrauch. Wilmanns (II, 452, 2) hält follon, follûn für Substantivadverbia, ohne sich darüber zu äussern, welcher Casus darin enthalten sei. An anderer Stelle (II, 442, 5) führt er jedoch im Anschluss an Kelle follon unter den Adjektiv-Adverbien auf, allerdings nur als eine blossе Möglichkeit. Gegen Kelle ist erstens einzuwenden, dass adj. Adverbia nur aus dem Dat. Plur. der starken Flexion gebildet werden; die weiteren Beispiele für adj. Adverbia aus dem Dat. Plur. schwacher Flexion, die er anführt finden sich nur bei Otfried und sind ebenso unsicher wie follon (vgl. Weinhold § 321). Zweitens lässt diese Theorie die Form follûn ganz unerklärt und letztere scheint doch im Althochdeutschen das Normale gewesen zu sein, denn fallon beschränkt sich lediglich auf Otfrid (s. die Belege bei Graff). Bartsch's Erklärung fällt entweder mit der von Kelle zusammen oder wenn man vollen als Dat. Pl. starker Flexion auffasst, leugnet sie allen Zusammenhang mit den ahd. Formen. Mit Grimm, M. & Z., Weinhold und Wilmanns halte ich vollen für ein Substantiv-Adverbium, ich glaube aber nicht, dass ein Accusativ dahinter steckt. Soweit wir das Material überblicken können, beruhen die

Accusativ-Adverbien im Althochdeutschen auf der Anschauung der räumlichen und zeitlichen Erstreckung, z. B. *alle tage, deheine vart etc.* (vgl. Weinhold § 322).

Bei *follon follûn* sieht man jedoch nicht recht ein, wie ein solcher Accusativ hätte zur Verwendung kommen können, vielmehr müsste man den Dativ erwarten, etwa in der Bedeutung 'in Fülle mit Fülle,' was dann leicht in 'reichlich, völlig' hätte übergehen können. Dass hier ein Dativ verlangt wird, haben offenbar Kelle, Bartsch und Piper empfunden, so weit auch ihre Ansichten von der hier vorgetragenen sonst abweichen. Ich halte daher *follûn* für den Dat. Sg., *follôn* für den Dat. Pl. des sw. f. *folla*. Dabei umgeht man auch die Notwendigkeit, Bildungen aus zwei in Bezug auf das Geschlecht verschiedenen Substantiven anzunehmen; überdies ist *follo* als sw. masc. im Althochdeutschen nirgends belegt. Die Ursache dafür, dass man sowol aus dem Dat. Sg. wie aus dem Dat. Pl. ein Adverbium bildete, sehe ich in der abstracten Bedeutung des Wortes, denn zu einem Begriff wie 'Fülle' kann man sich eigentlich keinen Plur. vorstellen. *follûn* als Dat. Sg. ist also logisch ganz korrekt; *follôn* dagegen nach dem Muster der zahlreichen aus dem Dat. Pl. stammenden Adverbia gebildet.<sup>1</sup>

Zur Erklärung der Form *fola, vole* schreibt Wilmanns (II, 98, Anm.) In *fola* ist wohl eine besondere Stamm-bildung ohne das *no-* Suffix, das in *folla* steckt anzunehmen. Schematisch lässt sich diese Ansicht vielleicht verteidigen. Da aber die übrigen indogermanischen Sprachen alle-*no* oder-*to* Bildungen aufweisen (vgl. Brugmann II, 132) scheint es etwas gewagt, für das Germanische noch eine andere Bildungsweise vorauszusetzen. Viel ungewogener erklärt sich *fola, vole* als eine Vereinfachung

<sup>1</sup> Der im Mittelhochdeutschen auftretende Ausdruck 'den vollen' (geben, haben etc.) ist eine Neubildung, die sich in historischer Zeit vor unseren Augen entwickelt. Er darf daher zur Unterstützung der älteren Theorie höchstens als Analogie herangezogen werden. Andererseits sprechen für die Ansicht, dass vollen auf alte Dative zurückgeht, die im Mittelhochdeutschen zahlreichen Präpositional-Verbindungen wie, *envollen, bivollen, mit vollen, nhd. in Fülle etc.*

der Geminatio in unbetonter Stellung (zur Betonung der mit vol- zusammengesetzten Verben vgl. Ehrismann, Germania 37, 437, und die dort citierte Litteratur) denn um von folla auf das apokopierte vol- zu kommen, muss man thatsächlich so wie so eine Zwischenstufe fola ansetzen. Dass der Process in Wirklichkeit so verlaufen ist, wird durch die Überlieferung wahrscheinlich gemacht. In Gen. W. finden wir beispielsweise volle durchgängig in betonter Stellung (bei Adjektiven und Zahlangaben), vol und vole in unbetonter Stellung (in Composition mit Verben). Ang. hat ebenfalls vol- neben Verben, volle bei Zahlangaben.

Die Verteilung der verschiedenen Formen auf die in Betracht kommenden Quellen ersieht man aus folgender Tabelle:—

*vol*—a) bei Verben:—R. G. 3182. Ang. 29, 56. Hab. 42, 22. Gen. W. 21, 25. Gen. K. 99, 16. Gen. V. 873. Phys. 87, 13. Pat. 33. Av. L. 17. V. S. 308, 28. Lb. S. 108, 13. Sum. 98, 22.

b) bei Adjektiven:—P. W. 59, 12.

*volle*—a) bei Verben:—Gen. W. 70, 19. Adel. 95. Mer. 1, 43.

b) bei Adjektiven:—Lb. S. 107, 5.

*volle*—a) bei Verben:—Sil. 648. Ves. 22, 17 (—i). Ver 3, 1. Tun. 124. P. W. 56, 13. Gl. A. 130, 17. Gen. V. 740. Hab. 35, 29 (—i).

b) bei Adjektiven und Zahlangaben:—Jg. Jud. 180, 2, Lb. S. 110, 5 (—i). Hz. 1015. Gen. W. 23, 27. Gen. K. 21, 12. P. W. 52, 17. Gen. V. 1286. Av. L. 472. Ang. 23, 83. V. Gen. 13, 2.

*vollen*:—a) bei Verben:—Hab. 39, 33. (—in). R. G. 3165. Lit. S. 91 (—in). Aeg. 1164. Pil. 226.

b) bei Adjektiven und Zahlangaben:—An. 289. (—in). Gen. V. 1288.

*volleclîche*:—a) Ang. 38, 34. Tun. 307. b) Ang. 23, 19.

*volleclîchen*:—a) Gen. W. 78, 23. Gen. K. 109, 17. Ang. 36, 17. Pat. 98. b) Ang. 23, 32.

*volleclîch*:—b) Ang. 25, 21.

Zur Chronologie und dialektischer Verbreitung bemerke ich noch ;—Die Form *vole* findet sich nur in den älteren Quellen und dürfte kaum über das erste Viertel des 12. Jahrhunderts hinausreichen. Das Adverbium *vollen* ist bekanntlich ein besonderes Merkmal des Mitteldeutschen (vgl. Lex. 3, 434. Lichtenstein, Eilhart von Oberge, Anm. zu X, 2431) Doch ist nicht zu übersehen, dass die Form in obd. Quellen auch vereinzelt vorkommt (s. Tabelle.)

1) volle (–i), *vole*, *vol* steht bei den folgenden Adjektiven und Zahlangaben :—

*aht* :—aht tage volle—Jg. Jud. 180, 26.

*dri* :—dri manode volle—Jg. Jud. 180, 7.

dri tagi volli—Lb. S. 110, 5.

dri tage volle—Hz. 1015.

*niun* :—daz treip salle neun manode volle—Gen. 23, 27.

*schoene* :—di gebi voli sconi—Lb. S. 107, 5.

*siben* :—er ilte ime nah alle / siben tage volle—Gen. 45, 33.

*sibenzec* :—folle sibenzig tage—Gen. W. 83, 27. Gen. K.

115, 19.

*stæte* :—des wart ir gibot volle stede—P. W. 52, 17.

*unsüeze* :—dit was vol unsuzze—P. W. 59, 12.

*vierzec* :—in dem flizze waren si alle / vierzig tage volle—

Gen. 83, 25.

viertzich tage volle—Av. L. 472.

vierzic tage volle—Ang. 23, 83.

*vünfzec* :—also stunt ez alle / veunfzeh tage volle—V. Gen.

13, 2.

2) *vollen* steht bei den folgenden Adjektiven und Zahlangaben :—

*guot* :—ein liuht ci râdi vollin guot—An. 289.

Arnolt hiez ein vollin guot kneht—An. 789.

*sibenzec* :—heten Jacobes clage / vollen sibenzec tage—

Gen. V. 1288.

3) *volleclîch*, –e, –en steht bei den folgenden Adjektiven und Zahlangaben :—

*drîzec* :—dreizecher er hiez / sei lazzen vollechleiche—Ang.

23, 19.

*guot* :—wie vollechlîch er doch gut ist—Ang. 25, 21.

*zehenzec* :—vollechlîchen er sei duo / zehenzec iar worchte  
—Ang. 23, 32.

§ 21. WOLE, WOL.

wole ein gemeingermanisches Adverbium zu einem indoger. wêlo-, jedenfalls aus der Wurzel von wollen abgeleitet (s. Kluge) wird im Alt und Mittelhochdeutschen als Adverbium zu gut verwendet. Als solches tritt es in Verbindung mit Verben ungemein häufig in den benutzten Quellen auf. (Für Beispiele sei besonders auf Gen. K. und V. Mos. hingewiesen.) Aus dieser Gebrauchsweise hat sich wole zu einem gewöhnlichen Steigerungsadverbium mit der Bedeutung 'völlig, gewiss, sehr' entwickelt, und in dieser Rolle fungiert es in unserem Zeitraume in ziemlich grossem Umfange.

Bezeichnend für den Übertritt von wole in die Kategorie der Steigerungsadverbien ist die Thatsache, dass es in Verbindung mit Adjektiven am häufigsten bei gesunt (9 mal) und kunt (15 mal) steht, sicherlich deswegen weil diese beiden noch als Verbaladjektiva empfunden wurden (vgl. edele unde wole bekant—Tun. 91. disme iuncheren wale becant—Alb. 98. von eime manne wol bekant—Tun. 39.) Auch sonst macht sich die Neigung geltend, wole mit solchen Adverbien zu verbinden, die sich noch enge an Verben anlehnen. Solche sind z. B. undirtan, mugelich, bequeme, bereite, vermezzen, etc. In seinem Deutsches Wörterbuch bemerkt Paul unter wohl :—'Sowohl . . . als (wofür mhd. beide . . . und) hat für uns nur noch den Wert einer parallelen Zusammenstellung,' etc. Hieraus könnte man leicht entnehmen, dass diese Ausdrucksweise erst im Neuhochdeutschen aufgekommen sei. Wir finden aber schon im 11. und 12. Jahrhundert ganz unzweideutige Beispiele hierfür.

sam wole wir / sam der den chop stal dir—Gen. W.  
68, 14.

si behielten die degene / also wole sam die magide—  
Ex. 176.

Daneben kommen andere Fälle vor, wo wole seine Grundbedeutung 'gut' beibehalten hat.

(her moc)hte in alse wole irnern / alse her die erden hieze (beren)—Aeg. 125.

liez er in einen heiden wesen / er mohte alsam wol genesen—Rht 319.

Letztere bilden offenbar das Übergangsstadium zu dem späteren Gebrauch. Zur Erklärung der nhd. Bedeutung sagt Paul—'Aus einer Bekräftigung hat sich w. zum gewöhnlichsten Ausdruck der Unsicherheit entwickelt (vgl. gewiss).' Und unter gewis führt er weiter aus. 'In der neueren Sprache wird adverbiales gewiss häufig bei blossen Vermutungen gebraucht, so dass also eine Behauptung dadurch nicht verstärkt sondern abgeschwächt wird. Gegenüber einem so gelehrten und erfahrenen Lexicographen wie Paul möchte ich diese Erklärung nicht in Abrede stellen. Ich bezweifle jedoch, ob die Analogie mit gewiss ganz zutreffend ist, denn der Bedeutungsunterschied zwischen gewiss, das von Haus aus ein Bekräftigungsausdruck war, und wol, ursprünglich einem reinen Begriffsadverbium=gut, ist doch sehr gross. Vorsichtiger wäre es zu sagen, dass wol aus einem Verstärkungsmittel zum gewöhnlichsten Ausdruck der Unsicherheit übergegangen ist. Aber damit ist der Thatbestand nur fixiert, noch nicht erklärt. Warum hat gerade wole unter allen alten Adverbien jene eigentümliche Bedeutung angenommen? Diese Frage lässt sich vielleicht nie mit voller Sicherheit beantworten. Doch glaube ich auf Grund des sich darbietenden Materials zwei Momente hervorheben zu können, die bei der Bedeutungsentwicklung des betreffenden Wortes mitgespielt haben müssen. 1) wole steht bei Zahl—und Zeitangaben in der Bedeutung 'gut, nicht weniger als, ungefähr,' und daraus konnte sich dann leicht weiter ein allgemeiner Ausdruck der Ungewissheit ausbilden. 3. B. er hiet in ofte betrogen / sîn lôn wol zehenstunt benomen—Gen K. 60, 11. unte man sîn so munga / wola zehen iuche lenga.—Mer. 2, 8.

daz er darinne moechte haben / wol ze einem iare speise—Ang. 23, 41.

daz iz bit einer adenzuthe / zein dusint wol verlunde—Tun. 148.

Diese Gebrauchsweise ist Paul natürlich nicht entgangen, doch scheint er kein besonderes Gewicht für die Bedeutungsentwicklung darauf zu legen, da er bloss bemerkt, 'neben Massbestimmungen berührt es sich mit ungefähr.' 2. wole steht in formelhafter Verbindung mit gewissen Verben, deren Bedeutung im Laufe der Zeit derartig verschoben wird, dass eine unbestimmte Möglichkeit an Stelle des älteren bestimmten Begriffes tritt. Diese Verba schleppten gewissermassen das Adverbium mit, so dass die Unbestimmtheit, die ursprünglich nur an den Verben haftete, nach und nach auch auf das Adverbium übertragen wurde. Vor allem gehören hierher die beiden Verba mügen und kunnen. Folgende Belege habe ich notiert.

a) mügen :—

so sin genade wol mohte sin—Gen. K. 3, 14.

si mach vil wale dat olei sin—Ch. L. 48, 26.

M. M. 111. Gen. 36, 12. Gen. 21, 14. Gen. K. 3, 18. Gen. K. 9, 7. Gen. K. 18, 19. Gen. K. 28, 12. Gen. K. 25, 5. Gen. W. 38, 26. Gen. 41, 25. Gen. 48, 7. Gen. K. 81, 26. Gen. 59, 35. Gen. 83, 20. Gen. K. 65, 15. Gen. K. 79, 14. Gen. K. 99, 18. Phys. 88, 6. Phys. 92, 4. Leg. 406, V. Gen. 13, 25. V. M. 61, 11. V. M. 42, 17. V. M. 61, 13. Mar. 70, 10. Bil. 76, 21. Jg. Jud. 179, 8. Jg. Jud. 127, 19. V. S. 300, 10. V. S. 301, 23. R. G. 820. R. G. 1062. R. G. 1474. R. G. 1476. R. G. 1480. R. G. 1490. R. G. 1529. R. G. 2157. R. G. 2439. R. G. 2589. Av. G. 128. Av. J. 202. Adel. 4. Hz. 537. Hz. 386. Hz. 402. Hz. 407. Hz. 552. Hz. 561. Hz. 690. Hz. 794. Rht. 101. Rht. 242. Rht. 319. Rht. 364. Arn. 336, 4. Arn. 348, 28. Jer. 104. Jer. 187. Jer. 243. Jer. 404. Jer. 424. S. P. 35. S. P. 61. S. P. 77. Sil. 410. Sil. 512. Sil. 14. Sil. 440. War. 85, 23. War. 87, 27. Er. 16. Er. 318. Er. 451. Er. 669. Pr. 156. Pr. 416. Pr. 734. Aeg. 225. Aeg. 236. Aeg. 938. Aeg. 1017.

Aeg. 1038. Aeg. 1608. Lit. 225, 10. Lit. S. 1204. Lit. 216, 11. Lit. G. 217, 19. Lit. G. 227, 33. Lit. S. 899. Lit. S. 32. Lit. S. 274. Lit. S. 305. Lit. S. 1010. P. W. 67, 10. P. W. 69, 5. P. W. 70, 13. Ang. 2, 19. Ang. 4, 15. Ang. 5, 4. Ang. 6, 53. Ang. 6, 80. Ang. 7, 1. Ang. 9, 15. Ang. 11, 29. Ang. 19, 57. Ang. 22, 4. Ang. 22, 9. Ang. 26, 63. Ang. 27, 14. Ang. 27, 75. Ang. 28, 11. Ang. 31, 22. Ang. 37, 39. Pil. 188. Pil. 452. Hab. 36, 23. Hab. 38, 11. Ver. 7, 3. Tun. 268. Tun. 270. Gl. A. 125, 22. Gl. A. 125, 23. Bab. 115. Jul. 499, 8.

b) kunnen:—Gen. K. 46, 21. Gen. 52, 21. Gen. 72, 36. Phys. 75, 19. Phys. 91, 8. Ex. 2179. V. Gen. 13, 25. V. S. 307, 27. R. G. 228. R. G. 392. R. G. 1406. R. G. 1947. R. G. 2359. Hz. 621. Arn. 336, 14. Arn. 347, 16. Arn. 347, 18. Vat. 3, 4. Sil. 205. Er. 201. Pr. 138. Pr. 453. Pr. 642. Lit. S. 655. Mak. 90. Ang. 6, 18. Ang. 6, 53.

Aus diesen trockenen Zahlenreihen ersieht man, in welch grossem Umfange wole bei den beiden genannten Verben zur Verstärkung verwendet wurde. Da nun die Bedeutungsverschiebung derselben nur langsam vor sich gegangen ist, haben wir Grund anzunehmen, dass wole in den betreffenden Verbindungen beibehalten wurde, und es scheint nicht nur wahrscheinlich sondern geradezu notwendig, dass es den Entwicklungsgang der Verba mitgemacht hat.

wole steht bei den folgenden Adjektiven, Adverbien und Zahlangaben:—

*bequæme*:—zo unseme nuzze wol bequeme—R. G. 162.

di was dir wol bequeme—R. G. 2117.

*bereite*:—rittere gemeite / vil wol breite—Hz. 266.

*berhaft*:—hat ez diu geloube sins wirt ez wole berehaft—

Bil. 82, 23.

daz iz werde / iemer wole berhaft—Lit. S. 1120.

*breit*:—ein milze wola breit—Ged. W. 14, 26.

*diensthaft*:—daz si ir wol wæren diensthaft—Jg. Jud.

167, 13.

*gar*:—zi wige wæren si wol gare—Ex. 3057.

si waren wol gar alle—Jg. Jud. 175, 11.

di waren vil wol gare—R. G. 3030.

*gereite*:—ir vart was wol gereite—S. P. 85.

*geringe*:—unde vûr in ellende / ... / wol geringe unde  
gerat—Pil. 543.

*gewar*:—da wirt man is allis wol gware—R. G. 2634.

des wart di selbe prister wol geware—Lit. 1186.

*gewære*:—daz ist an den girischen wol gewære—Er. 843.

*gesunt*:—in ther selver stunt / wart ther kuning wole  
gesunt—Leg. 32.

vil vrô unde wol gesunt—R. G. 908. Gen. K.

94, 21. Gen. W. (V.) 66, 32. Av. G. 390. Sil.

298. War. 89, 7. Aeg. 134. 1322.

*kreftec*:—her getetin (acc.) wole creftic—Aeg. 82.

*kunt*:—iz was ime vile wole chunt—Gen. 18, 29. 68, 43.  
44, 11.

den was ir geverte wol chunt—Jg. Jud. 152, 15.

V. S. 299, 20. R. G. 234. 1104. 1845. A. L. 899.

Av. J. 180. Hz. 517. Rht. 455, Arn. 341, 17.

Ang. 18, 5. Ves. 27, 33.

*mügelich*:—Herre uber elliu dinch / dir da wol muglich  
sint / mine schulde ze vergebenne—V. S.  
310, 23.

*nâch*:—di stet ybernen och wol na—Tun. 86.

*nütze*:—si was wole nuzze—V. Gen. 23, 5. 23, 7.

*offenbære*:—ez in ist nit so hele / ez in werde wol uffin-  
bere—Ger. 136, 15.

*schîn*:—so wirdet wol skîn / waz ime die troume frume  
sin—Gen. 54, 19.

daz ist an ir wiben wol schîn—Pr. 660.

*undirtan*:—der guote Abram / got was wol undirtan—  
Gen. K. 35, 1.

*volleclîch*:—daz gotes dienst da wole / volliclichen rat  
gewan—Aeg. 834.

*vermezzzen*:—ein ridder wol virmezzin—Tun. 90.

*verre*:—unte wole verre fon der burch chomen—Gen. W.  
(V.) 67, 15.

in mitten deme gespreide / wole verre an der  
heide—Ex. 466.

*vertec*:—daz si guode rekkîn wêrin / woli vertig unti  
wichaft—An. 293.

*vrôlîchen* :—ne mus er du wole frolichen varen—Av. L. 2091.

*vûnf* :—daz er sich ê sol räinen / mit siner chiusche wol  
fünf tage—Pr. 270.

*wert* :—des ist der herre wol wert—R. G. 1470.

so du vile wole wert pist—Arn. 354, 19. Jer. 354.

*zæhe* :—swer si dicke berte / si wurde wol zêhe—Pil. 5.

*zehen* :—s. S. 220.

*zehenstunt* :—s. S. 220.

§ 22. WUNDER-, WUNDEREN-, WUNDERLÎCH,  
WUNDERLÎCHE, WUNDERLÎCHEN.

In Hinblick auf die Ähnlichkeit der Bedeutung habe ich alle Belege von wunder- und seinen erweiterten bz. abgeleiteten Formen zusammengefasst. Doch vertreten diese Formen ganz verschiedene Bildungsweisen und sind syntaktisch streng auseinander zu halten. Wir finden nämlich 5 verschiedene Typen:—wunder- (2 mal), wunderen- (10 mal), wunderlich (3 mal), wunderliche (2 mal), und wunderlichen (6 mal). Diese Mannigfaltigkeit ist offenbar nur durch die Annahme zu erklären, dass zu verschiedenen Zeiten verschiedene Formen aufgekommen sind; dabei erhielten sich die älteren neben den jüngeren noch eine Zeitlang, bis endlich die weniger bequemen Bildungen durch das in der Sprache überall thätige Streben nach Einförmigkeit abgeschafft wurden. Von den 5 angeführten Formen dürfte wunder- die älteste Bildungsweise sein. Aus ahd. Zeit führt Graff wuntar mihil,—guot,—hwas,—tiuri an. Für das Vorhandensein solcher Nominalcomposita im Urgermanischen zeugen ferner Bildungen wie ahd. herzbildi—herzlich angenehm, ags. sumorlang (dæg)—lang wie im Sommer (vgl. Brugmann II, 21 u. 66.) Hiermit stimmt überein, dass die beiden vorliegenden Belege für wunder- aus zwei der ältesten Quellen herkommen (wunderlieb M. M. 35,—tiuro H. H. 63). Von den Formen auf -lich ist wunderliche die gewöhnliche Adverbialbildung auf -e (Paul mhd. Gram. § 142). Noch stärker vertreten sind die Formen

auf -lichen (Dat. Pl. des Adjektivums. Weinhold § 321). wunderlich ist vielleicht einfach als nachlässige Schreibung für wunderliche zu erklären (Formen wie hart (Gen. W. 64, 30) vast (Jg. Jud. 140, 25) anstatt harte, vaste kommen auch vereinzelt vor.) Es ist jedoch auffallend, dass wir diese Schreibweise in den 11 Belegen für -lich-Bildungen schon dreimal finden. Darf man vielleicht an Analogie mit wunder- denken? Wenn man einmal gewohnt war, wunder- zu gebrauchen, konnte man leicht dazu kommen, ein endungsloses wunderlich dafür einzusetzen.

Es erübrigt nur noch die Form wunderen- zu erklären. Nachdem Grimm in seiner Deutsch. Gram. (2, 543) Beispiele für wuntar in Composition gegeben hat, führt er weiterhin aus:—‘Im 12. und 13. Jh. vorzugsweise wundern:—wundern-alt, wundern-balde etc. welches alles ich aber für adjektivische Composition halte (wundern = wunderin, wunderin ahd. wuntarin, mirus, obgleich es unzusammengesetzt nicht vorkommt) vgl. wundrin-scône-Roth’ etc. In Anknüpfung an Grimm setzen M. & Z. in ihrem mhd. Wörterbuch 3, 815<sup>a</sup> ein Adjektivum wunderin, wundern an, in der Bedeutung wunderbar—‘erscheint nur in Zusammensetzungen wo es zur Verstärkung dient.’ Ebenso Lex. 3, 992. Diesen Erklärungsversuch halte ich aus verschiedenen Gründen für verfehlt:—

1) Das Suffix -ino dient nur zur Bildung von denominativen Stoffadjektiven. ahd. hulzin, rindirin etc. (vgl. Kluge, Nominale Stammbildungslehre der altgermanischen Dialekte<sup>2</sup> § 198.) Ob ein Adjektivum auf -in zu einem abstracten Begriff wie wuntar—(= stupor) hätte gebildet werden können, ist mehr als zweifelhaft. Zwar finden wir im Althochdeutschen gelegentlich Analogieformen wie êwin, wilin, etc., doch sind dieselben auf die gelehrte Kirchenlitteratur (besonders Tatian und Notker) beschränkt und sind in der damaligen Volkssprache, meines Wissens, nirgends zu belegen. 2) Da das vorausgesetzte Adjektivum vor dem 11. Jh. überhaupt nicht vorkommt und später nur in Zusammensetzungen erscheint,

ist man genötigt anzunehmen, dass \*wuntarin geschaffen wurde bloss um in der Composition verwendet zu werden, ein höchst unglaublicher sprachlicher Vorgang. 3) Adjektiva auf -in, die als erstes Glied in adjektivischer Composition dienen, sind sonst nirgends zu belegen. 4) Kein sicheres Beispiel für wunderin mit Erhaltung des langen i ist nachzuweisen. In den beiden von M. & Z. und Lex. aus später Überlieferung angeführten Fällen—wundrinscone Rother 111 und wunderin üppec—R. G. 2240 ist das i weiter nichts als die übliche md. Tonerhöhung von e, denn gerade in diesen beiden Gedichten finden wir massenhaft -in statt des zu erwartenden -en (s. z. B. Rother 112, 113, 118, 128 etc. R. G. 1566, 1596, 2075, 2361 etc.) Vielmehr ist die Form wunteren- durch das Bestreben entstanden, einem adverbial gebrauchten Wort eine adverbiale Endung anzufügen. Dass wuntar in der Composition adverbial empfunden wurde, beweist dessen Ersetzung durch formelle Adverbia, wunderliche, -lichen etc. Zwei Möglichkeiten liegen nun vor. wunderen ist entweder der Dat. Pl. zu wuntar in adverbialer Function (vgl. Tobler 123. as. wundron, te wundron-Heliand, ags. wundrum, Grein 2, 752), oder man hat in Folge des ausgedehnten Gebrauchs der dativischen Adverbia auf -en (und namentlich auf -lichen) diese Endung als das besondere Merkmal eines Adverbiums empfunden (vgl. z. B. eine Form wie vrôlichenen—Jg. Jud. 155, 13) und sie dann ohne weiteres auf das Substantivum wunder- übertragen. Die letztere Annahme wird weiter durch die Thatsache gestützt, dass wunderen- gerade zu der Zeit aufgekommen ist, wo die Adverbien auf -(lich)en am zahlreichsten vertreten waren (also namentlich im 12. Jh.) (vgl. Wilmanns 2, 455 u. 397, 1). Das Wort behielt natürlich in seinen verschiedenen Formen dieselbe Bedeutung (wunderbar, höchst, sehr) und wegen der Anlehnung an das Substantivum ist es der Verallgemeinerung weniger ausgesetzt gewesen als viele andere Steigerungsadverbia (vgl. Wilmanns 2, 414, 3).

Wenn man von dem schwer zu localisierenden Sil. ab-

sieht, stammen die sämtlichen angeführten Belege aus Oberdeutschland und Oberfranken. Da aber viele obd. und oberfrank. Quellen gar nicht vertreten sind, darf man nicht zu viel Gewicht auf das Fehlen des Wortes in den mfränk. Gedichten legen.

1) wunder-, wunderen steht bei den folgenden Adjektiven und Adverbien:—

*genôte*:—ich weiz er ime dienote / vil wunderen (Hs. wonderot) gnote—Gen. W. 37, 3.

zweinzich jâr ich dir dienote / vile wunteren gnote.  
—Gen. W. 46, 17.

*kreftec*:—diu was so wundern chreftich—Jg. Jud. 129, 1.

*liep*:—si machot iz imo also wunderlieb / von ir chom ne mag er niet—M. M. 35.

*sêre*:—clagen unde weinen / viel wunderen sêre—Sil. 85.

*sûeze*:—er sprach ime zu / vile wunteren suzze—Gen. W. 40, 44.

*schæne*:—daz vil wundirn schone golt—Gen. K. 5, 35.

daz si vil wundern scone was—Jg. Jud. 161, 24.

umbe so wundern sconiu wip—Jg. Jud. 164, 2.

*starc*:—er hiez Noen wurden eine arche / vile wunderen starche—Gen. 27, 11.

*tiure*:—der wnder tiuro bimenstank—H. H. 63.

*üppec*:—di was ein wnderin uppich wib—R. G. 2240.

2) wunderlich, —e, —en steht bei den folgenden Adjektiven und Adverbien:—

*grôz*:—mit slegen unde stôzzen / wunderlichen grôzzen—  
Ex. 1028.

*genôte*:—zweinzich jâr ich iu dienote / wunderlich genote  
—Gen. K. 62, 20.

*schæne*:—ein opher mir bringen / vile wunderlichen scône  
—Ex. 581.

*sêre*:—in furhtent die vertwelten / wunderlich sêre—Hz. 721.

*vil*:—ir ist so wunderliche (—en K.) vile—Ex. 99.

ir was wunderliche (—lich-K.) vil—Ex. 2755.

*wîten*:—er begunde boten ze senden / . . . / vil wnderlichen witen—Jg. Jud. 131, 18.

§ 23. ALTERS-; BITTERLICHE; EBENE; HEIZE;  
 INNERE, INNECLICHEN; TIEFE; HÖHE; VREISLICHE, - EN.

1) Alters—ein adverbialer Genitiv zum Substantivum *alter*, 'Zeitalter, Menschengeschlecht, Welt,' dient zur Verstärkung vor dem Adjektivum *eine* (Wilmanns 2: 449, 1. Tobler 136.) (Grimm 2, 543 u. 3, 122) mit dem es gewöhnlich zusammengeschrieben (V. M. 32, 11. Mar. 69, 21. Bil. 77, 13. Av. L. 522. Sil. 491. Aeg. 545. Ang. 36, 43. Ex. 779. 1099. 1247. 2539.), einmal allein stehend (Lit. S. 1172) und einmal, *altir seini* (Sum. 97, 8), fälschlich getrennt steht. Grimm, (und nach ihm M. & Z.), geleitet offenbar von dem Gefühl, dass *alters-* ein lokale Genitiv sein müsse, übersetzt das Compositum mit 'auf der welt allein.' Tobler fasst *alter* eher als *Menschengeschlecht* Gesamtheit der Menschen auf, und übersetzt mit 'weltverlassen.' Alle beide dürften wol recht haben; dann könnte man vielleicht den Sinn der Zusammensetzung am treuesten mit 'allein in der welt' wiedergeben.

2) *heize*—Adverbium zum Adjektivum *heiz* erscheint als Steigerungsadverbium in der Bedeutung 'heiss, heftig, ungestüm' nur bei dem Verbum *weinen*. Auch M. & Z. und Lex. führen, abgesehen von *heiz enbrant*, nur noch Beispiele für *heize weinen* an. Bei Otfried findet man *heizo* verstärkend vor den Verben *bitten*, *irqueman*, *ruofan*, *suohhen*, *swerren*, *frâgên*. Dieser ausgedehnte Gebrauch des Wortes war aber sicher nicht volkstümlich, sondern erklärt sich dadurch, dass *heizo* an allen den betreffenden Stellen nur um des Reimes willen eingesetzt wurde.

3) Dem Tun., dessen Verfasser überhaupt bedeutende sprachliche Gewandtheit verrät, entnehme ich ein Beispiel für *bitterliche* als Steigerungsadverbium.

so wart daz gesreie unde der strît / also

*bitterliche* hart / daz—Tun. 435.

4) *eben*, *ebene*, Adverbium zum gleichlautenden Adjektivum erscheint als eine Verstärkung nur vor dem Adjektivum *alle*. *eben alle* ist = *alle gleichmässig*, *allesammt*, *alle ohne Ausnahme*. Ein Blick auf die angeführten

Belege zeigt, dass eben alle zuerst in den 'zu derselben Zeit und in derselben Gegend' entstandenen Ez. und H. erscheint, dann taucht es noch einmal in den eng zusammenhängenden Rht. und Hz. auf. Auch Lex. und M. & Z. führen keine weitere Beispiele für den Ausdruck aus der späteren mhd. Litteratur an. Wir dürfen daher wol annehmen, dass der sonst vielfach nachgewiesene Einfluss des Ezzoleichs sich auch in diesem Falle geltend gemacht hat. (wegen weiterer Übereinstimmungen zwischen Ezzo und Hz. vgl. Kraus—Vom Rechte und die Hochzeit, Wien 1891. S. 50.=Sitzungsberichte der Kais. Akademie der Wissenschaften in Wien: Phil. Hist. Classe. Bd. 123.)

5) innere, innercliche -en, inneliche, innecliche -en, innencliche erscheint zunächst als Begriffsadverbium in der Bedeutung 'im Innern, inniglich, inbrünstig.' z. B.

vil hart innerchliche er sprach—Bil. 84, 28.

niemen diu inneclichen lobit—Lit. S. 132.

Als eine Verstärkung bei diesen und ähnlichen Verben (behalten—Ex. 2585. beten—V. S. 314, 8 beriuwen—Gen. W. 32, 43. biten—Aeg. 1256. digen—Ex. 1579. getuon—Gen. W. 76, 24. gueten—R. G. 594. heben—Aeg. 1638. klagen—Aeg. 1659. manen—R. G. 1917. tuon—Sil. 801. vlegen—Av. A. 30 vragen—Aeg. 568.) empfunden, wurde es dann weiterhin bei Adjektiven und Adverbien als Steigerungsadverbium in der Bedeutung 'inniglich, herzlich, sehr' verwendet, jedoch ohne seine Grundbedeutung jemals ganz zu verleugnen. Über die verschiedenen Formen ist zu bemerken: innere (Gen. W. 32, 43) ist Adverbium zum Adjektivum inner; dazu gehören die Wieterbildungen innerchlich (Gen. K. 107, 8),—liche (Bil. 84, 28)—lichen (Jul. 509, 2). Zum Adverbium inne wird ein inneliche (Leg. 675) gebildet und dazu noch inneclich (Ex. K. 1579),—liche (R. G. 1886),—lichen (Mar. 72, 6), innencliche—(Ch. G. 127). Natürlich haben sich die verschiedenen Formen gegenseitig beeinflusst. Die obige Zusammenstellung will nur einen schematischen Überblick der vorkommenden Bildungsweisen geben. Die Form inneliche fehlt in den mhd. Wörterbüchern.

inneclliche, innerclliche, etc., steht bei den folgenden Adjektiven und Adverbien:—

*gerne*:—daz tete der guote herre / vil inneclliche gerne—  
Aeg. 1205.

*guot*:—daz dunchet nich inneclliche guot—Ex. 1002. 2542.  
du bist innecllichen guot—Mar. 72, 6.

*holt*:—si waren im innencliche holt—Ch. G. 127.

*leit*:—iz was ime inneclliche leit—Aeg. 660.

diu was ime innerclliche leit—Ex. 274. V. Gen. 14,  
7. Jg. Jud. 132, 14. R. G. 1779. Av. J. 417.

*lieb*:—der ist mir innecllichen lieb—Ex. 856.

daz ist uns inneclliche lieb—Ex. 2040. 968.

*swære*:—ouch ist mir inrecllichen swære—Er. 679.

*vrô*:—er was vil innecllichen frô—Av. J. 429.

*wol*:—iz gevil in innercllichen wol—Jg. Jud. 133, 20.

6) Begrifflich entgegengesetzt gelangen die beiden Adverbia tiefe und hohe auf dem gleichen Wege der räumlichen Anschauung zur steigernden Bedeutung. Wir haben einen Beleg für jedes zu verzeichnen.

wie diefo er si maneda—Fried. C<sup>a</sup> 7.

Gwisse si hôhe brinnen

starche under ir brusten—Jer. 428.

7) Ganz modern, an die Sippe von nhd. furchtbar, schrecklich, ungeheuer, etc., erinnernd, muthet uns das Adverbium vreisliche, -en an. Es steht:—

a) bei Verben:

*brinnen*:—da daz fiur immer inne / vreisliche brinnet—  
Aeg. 1023.

*getuon*:—daz er ie so vreisliche getete / an der grozen meintat—Aeg. 667.

*vliezen*:—(daz) bluot freisliche vloz—Aeg. 520.

*vrûhten*:—der hêrre ist nie sô rîche / er ne furhte im vreislichen—Hz. 736.

b) bei Adjektiven:

*wunt*:—(wir) sîn fræsliche wunt—War. 88, 1.

Jetzt, am Ende der Einzeldarstellung, wird es zweckmässig sein, einiges kurz zusammenzufassen, was sich,

ohne in den Einzelparagraphen Platz gefunden zu haben, im Laufe der vorgenommenen Untersuchungen herausgestellt hat. Zunächst lasse ich eine Tabelle folgen, in der das bunte Durcheinander der verschiedenen Bildungsweisen, die bei den behandelten Steigerungsmitteln in Betracht kommen, grammatisch geordnet ist.

Die Steigerungsadverbien und adverbialen Ausdrücke zerfallen in:

a) Adjektivische Adverbien:

1. Auf -e (vgl. Kluge in Paul's Grundriss I, 401. Wilmanns 2, 440, 441): allecliche, bitterliche, ebene, gare, genote, grôze, grôzliche, harte, heize, hôhe, innere, innecliche, innercliche, inneliche, innencliche, rehte, sere, starke, tiefe, tiure, unmâzliche, vaste, vastecliche, verre, volle, vollecliche, vreisliche, wole, wunderliche.

2. Adverbialer Genitiv: a) des Sg.:—alles ß) des Pl. aller.

3. Auf -en (vgl. Wilmanns 2, 442: 5):—grôzlichen, inneclichen, innerclichen, unmâzen (?), volleclichen, vreislichen, wunderlichen.

4. Endungslose Adverbien (e abgefallen): eben, gar, hart, innerclich, vast, vil, vol, volleclich, wol, wunderlich.

5. Unflektierte Adjektiven als Adverbien:—genuoc, michel, vile.

6. In Zusammensetzungen: a) Mit Verben:—volle, vole, vol ß) mit Adjektiven und Adverbien:—ala- al-, -genote.

b) Substantivische Adverbien:

1. Adverbialer Genetiv: alters-, alzoges.

2. Adverbialer Accusativ: alle wîs.

3. Substantiva auf -en, adverbial gebraucht: unmâzen (?), vollen, wunderen.

4. Adverbial gebrauchte Substantiva in Zusammensetzung mit Adjektiven und Adverbien; wunder, bor(e), alters.—

c) Abgeleitete Adverbien aus pronominalen Stämmen: also, so.

d) Präpositionale Verbindungen:

a) Adjektivische, mit Instrumental: mitalle, bitalle.

β) Substantivische, mit Dativ: bevollen, in allen dingen, âne mâze, ûzer mâze—en, ze unmâze—en.

Die Mannigfaltigkeit der Steigerungsmittel in der Übergangszeit erklärt sich dadurch, dass die allermeisten noch etwas von ihrer Grundbedeutung bewahrt hatten, wobei das eine in Fällen verwendet werden konnte, wo das andere nicht am Platze gewesen wäre. Dazu kommen noch die dialektischen und zeitlichen Verschiedenheiten der benutzten Quellen in Betracht.

Erzählende Gedichte sind reicher an Steigerungsadverbien als die lyrischen: man vergleiche beispielsweise An. mit Ez. und H. H. oder Tun. mit Ms. L. und Ms. M. Steigerungsadverbien werden selbst oft gesteigert und zwar gewöhnlich durch die Hinzufügung eines vil:—

vil harte grôze menige—Ex. 1714.

vil wundirn schone golt—Gen. K. 5, 35.

vil innecliche gerne—Aeg. 1205, u. s. w.

Fälle, wo andere Steigerungsadverbien verwendet werden, sind verhältnismässig selten:—

in furhtent die vertwelten wunderlich sêre—Hz. 721.

harte wole gesunt—Sil. 298.

nu bite ich dich herre vil harte verre—V. Gen. 17,

11, u. s. w.

Zur Dialektbestimmung des Aeg. schreibt Roediger, Zs. f. d. Alt. 21, 397. 'wir haben es, ist die Sprache überhaupt rein und nicht vom oberdeutschen beeinflusst, mit einem dialekt zu tun, der dem oberdeutschen nahe steht, mit ost- oder hochfränkisch.' Die von Roediger auf lautlichem Wege constatierte Mischung von obd. und md. Elementen findet ihre Entsprechung im Wortgebrauch. Auf M. Franken deutet die häufige Verbindung von harte mit Adjektiven, Adverbien und Participien, ferner der consequente Gebrauch des Adverbiums vollen (statt volle). Obd. Einfluss dagegen verrät das Vorhandensein von genote und bor-. Da letztere aber je nur einmal vorkommen, ist das Gedicht in seiner ursprünglichen Gestalt mit Roediger entschieden nach Mitteldeutschland zu setzen.

Die obd. Herkunft der lange Zeit für fränkisch gehaltenen V. S. (vgl. z. B. Paul's Grundriss II, 1, 250. Nagl u. Zeidler, Deutsch-Oesterreichische Literaturgeschichte S. 165) hat Schröder (Zs. f. d. Alt. 35, 417 f. f.) überzeugend dargethan. Im Wortgebrauch habe ich nichts gefunden, das gegen seine Ausführungen spräche. Vielmehr wird seine Ansicht durch das Vorhandensein von *alzoges* und die fast ausschliessliche Verbindung von *harte* mit Verben bestätigt.

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## ABKÜRZUNGEN.

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## THE GENEALOGY OF THE PRE-LUTHERAN BIBLES.

THE genealogy of the first five pre-Lutheran bibles has been with some degree of certainty determined, the most recent work on the subject being that of *W. Walther, Die Deutsche Bibelübersetzung des Mittelalters, Braunschweig, 1889*. Walter's treatment, however, is not systematic, and with regard to the later editions is often insufficient or incorrect. To set forth as far as possible the exact position of each of the later editions is the purpose of this paper, but for the sake of completeness the earlier editions will first be briefly mentioned.

As is well known, there are fourteen editions of the German bible antedating that of Luther, in addition to three Low German ones. These fourteen, and partly also the Low German ones, descend from one translation, the origin of which I have discussed in a monograph on *The Historical Development of the Types of the First Person Plural Imperative, Strassburg, 1900, pp. 75-78*.

The first five editions have no printed date, but dates written in various copies by rubricators and purchasers, and also other data, serve to fix approximately the year of issue.

The texts of Mentel and Eggensteyn agree very closely, and the priority of the former is fixed by a number of instances where the latter has introduced a more modern word in place of an older one in Mentel. For instance, in Mentel *dextera* and *sinistra* are often rendered by *zeswe* and *winster*, where Eggensteyn has *gerechte* and *lincke*. The Munich copy of Mentel has, on p. 400<sup>b</sup>, this entry: *1466 27 Junio ward dicz buch gekaft uneingepunden um 12 gulden*. The same copy, on p. 261<sup>a</sup>, at the bottom of the first column, the second being vacant, has: *14.67 sub papa*

*paulo secundo et sub imperator fridrico tertio.* This inscription is by the rubricator, and it shows that the copy was bought unrubricated as well as unbound.

The date of the Eggensteyn bible is placed by Walther at 1470. The third edition, that of Pflanzmann, is a copy from that of Eggensteyn, as is shown by errors which they have in common, and which do not occur elsewhere. So for instance, the introduction of *sy*, Gen. 11, 7; the omission of *und*, Deut. 1, 22; the change of *das end* to *die end*, Deut. 13, 6; the introduction of *und*, III. Reg.<sup>1</sup> 20, 31; the changing of *ercker* to *ecker*, Cant. 8, 9, and of *geruchten* to *gesunten*, Jer. 51, 9.

The date of Pflanzmann's bible is placed at 1473. The differences between these first three editions are not very great, and they form a group by themselves. The next, ascribed to Günther Zainer, Augsburg, about the year 1473, introduces a number of changes and corrections, which are closely followed by the next four, and these therefore form a second group. Zainer's edition of 1473 was copied from that of Eggensteyn, as shown by Walther, cols. 39-48.

It may be noted here that while Pflanzmann's edition is called the third, and Zainer's the fourth, there is no certainty with regard to this numbering. Neither has a printed date, and there are no entries in any of the copies which would fix the date. The priority is given to Pflanzmann simply because he follows more closely the text from which he copied, while Zainer, who used the same text, introduced more modern constructions.

The fifth edition is the so-called '*Schweizer Bibel*.' It is called thus because it has the old long vowels *î, û, îu*, where the other editions have the diphthongs *ei, au, eu*. Date, place, and printer of this edition are unknown, but one copy has written in it the date 1474. The text, except in the matter of dialect, agrees quite closely with that of Zainer, 1473, and the modern words introduced in the '*Schweizer Bibel*' fix that as the later edition.

<sup>1</sup> The passages are quoted throughout in the terminology of the Vulgate.

Thus far my results agree with those of Walther, and I have therefore given them only in outline. The next bibles are those of Zainer 1477, and Sorg 1477. Each of these has the name of the printer and the date, and the question is, did the one copy from the other, or if not, from which of the two preceding editions did each copy? The following tables of errors and changes peculiar to the editions in question will serve to clear the matter.

We see (Table I) from Deut. 13, 6, I. Mach. 9, 44, Joh. 5, 3, 6, 2, 6, 5, I. Reg. 4, 3, II. Reg. 17, 5, IV. Reg. 6, 2, Job 34, 5, that Sorg 1477 did not copy Zainer 1477, for in all these cases Zainer 1477 has corrections and alterations which do not occur in Sorg 1477.

Hab. 3, 6 (Table I) shows that Zainer 1477 did not copy from Sorg 1477, for Zainer correctly has '*der Welt*,' omitted by Sorg 1477. Table II, where are given the changes introduced by Sorg 1477, changes which are not found elsewhere, also shows this. Since the two editions of 1477 did not copy from each other, we must look for the source of each in one of the two preceding editions, Zainer 1473 or the '*Schweizer Bibel*' of 1474.

The instances (Table I) from Deut. 13, 6, Judic. 19, 29, Math. 5, 12, 5, 28, Gal. 5, 26, Rom. 1, 8, I. Cor. 10, 8, Act. 27, 38, II. Cor. 7, 1, Ps. 1, 5, 10, 5, Habac. 3, 6, show conclusively that the '*Schweizer Bibel*' was not used to print from by any of the others. In many of these cases the text of the '*Schweizer Bibel*' contains corrections or modernizations which the others would without doubt have accepted, if they had had this text before them. In other cases there are mistakes or corrections which would also have escaped the notice of later correctors. Such cases as Deut. 13, 6, Joh. 5, 3, 6, 2, 6, 5, where some of the later editions agree with the '*Schweizer Bibel*,' can of course not be considered as an indication that these editions were printed from the '*Schweizer Bibel*,' for the corrections are of such a nature that each would make them independently. And in all the cases where the later editions differ from the '*Schweizer Bibel*,' they are in

TABLE I.

	Vulgate.	Zainer 1473a.	Schweizer 1474.	Sorg 1477	Zainer 1477.	Sorg 1480.
Deut. 13, 6	juxta vel procul	verr oder machen	verr oder nachen	verr oder machen	verr oder nachen	verr oder nahen
Judic. 19, 29	cadaver	ass	lyb	ass	ass	ass
Math. 5, 12	copiosa	michel	gross	michel	michel	michel
Math. 5, 28	moechatus est eam	hat er sy geebreht	hat er sin ee gebrochen	hat er sy geebreht	hat er sy geebreht	hat er sy geeprecht
Gal. 5, 26	inanis	eytler	unntützer	eytler	eytler	eytler
Ps. 10, 5	ejus	meine	sin	mein	meine	meine
II. Cor. 7, 1	inquinamento	vermayligung	vermassung	vermeyligung	vermeyligung	vermeyligung
Habac. 3, 8	in mari	dem möre dein	in dē	in dē möre	in dē möre	in dem mör dein
	indignatio tua	unwirdikeyt	unwirdikeyt	deß unwirdikeyt	unwirdikeyt	unwirdikeyt
Ps. 1, 5	resurgent impii	unmilten die erstend	unmilten erstend	unmilten die erstend	unmilten die erstend	unmilten die erstend
Act. 27, 38	alleviabant navem	ringerten das schiff	regierten dz schiff	ringerten das schiff	ringerten das schiff	ringerten das schiff
I. Cor. 10, 8	murmuraveritis	sullen ir m.	sullen wir m.	sullen ir m.	söllen ir m	söllen ir m.
Habac. 3, 6	colles mundi ab itineribus	die bühel von den wegen	die bühel von den wegen	die bühel von den wegen	die buchel d'welt von den wegen	die bühel d'welt von den wegen
Rom. 1, 8	gratias	genad	danck	genad	genad	genad
Joh. $\left\{ \begin{array}{l} 5, 3 \\ 6, 2 \\ 6, 5 \end{array} \right.$	magna maxima	michel	grosse	michel	grosse	grosse
I. Mach. 9, 44	surgamus	wir sollen aufsten	wir sollen aufsten	wir sollen aufsten	wir wellen aufsten	wir wöllen aufsten
I. Reg. 4, 3	ad nos	uns zū	uns zū	uns zū	zū uns	zū uns
II. Reg. 17, 5	quid etiam ipse dicat	was sauch er ag	was auch er sag	was auch er sage	auch was er sag	auch was er sage
IV. Reg. 6, 2	ad habitandum	zū inwonon	zū inwonon	zū inwonon	ze einwonon	ze einwonon
Job 34, 5	dixit Job	iob der sprach	iob der sprach	iob der sprach	iob sprach	iob sprach

exact agreement with Zainer 1473, so that we cannot escape the conclusion that this was used by both Zainer 1477 and Sorg 1477.

Regarding the source of the former, Walther is silent; concerning the latter, he writes as follows, col. 106: '*Jedenfalls aber hat Sorg bei dieser seiner ersten Ausgabe, der "7. B." als Vorlage die Schweizer Bibel benutzt, worauf schon beiden gemeinsame Auslassungen—wie "der Welt" in Habakuk 3, 6—hindeuten; wenn er auch daneben Zainer's Bibel eingesehen haben mag, um solche Druckfehler der Schweizer Bibel, welche leicht erkennbar waren, zu berichtigen—wie die Auslassung des "möre dein" in Habakuk 3, 8.*'

We see that Walther bases his judgment on a single instance, Habac. 3, 6, despite the fact that another instance, Habac. 3, 8, conflicts with this. Granting for the moment that Sorg 1477 did have both the '*Schweizer Bibel*' and the Zainer 1473 before him, would he not have used the Zainer 1473 to print from, in place of the '*Schweizer Bibel*'? The latter was in a strange dialect, and on an average every third word would have to be changed, while the other, the Zainer 1473, was in the identical dialect in which he was printing his edition.

And furthermore, Walther's view is not even supported by the one instance from Habac. 3, 6, which he cites. His deduction is logical enough: the '*Schweizer Bibel*' and the Sorg 1477 both omit the words '*der welt*' while Zainer 1473 has those words correctly. Consequently, Sorg 1477 must have copied from the '*Schweizer Bibel*.' There are, however, different copies of Zainer 1473, which fact Walther fails to take into account here, though noting it in his bibliography, col. 114. At Wernigerode there are two copies of Zainer 1473, one of which has the words '*der welt*' as Walther states, while the other omits them. The latter copy is in one volume, and I have designated it as 1473<sup>a</sup>; the other is in two volumes, and this I have designated 1473<sup>b</sup>.

We see, therefore, that the omission of '*der welt*,' being common to Zainer 1473<sup>a</sup>, the '*Schweizer Bibel*,' and Sorg

1477, cannot be used as a criterion. There is consequently not a single instance conflicting with the statement made above, that Sorg 1477 copied from Zainer 1473<sup>a</sup>. I may add here that Zainer 1477 copied from Zainer 1473<sup>b</sup>, for both of these have correctly the words 'der welt,' Habac. 3, 6.

We can therefore come to no conclusion as to the priority of the two editions of 1477, nor will it ever be possible to reach a conclusion from the study of the text. The question can only be decided by the discovery of new evidence concerning the Zainer 1477 edition, for Sorg's bible was finished on the Friday before John the Baptist's day, in June.

The next edition is that of Sorg, 1480. Walther does not state what edition was used in printing this, the second of Sorg. We might expect that Sorg used his own first edition in printing his second, but such is not the case. The instances (Table I) from I. Machab. 9, 44, I. Reg. 4, 3, II. Reg. 17, 5, IV. Reg. 6, 2, Job 34, 5, Habac. 3, 6 show that Zainer's edition of 1477 was used.

This might lead us to infer that the Zainer 1477 edition was later than the Sorg 1477, but this is not conclusive, as we shall see that later printers did not always use the most recent edition in printing a new one.

We now come to the third group of texts, beginning with the edition of Koburger, 1483. The changes introduced by him are extensive, and as they are followed, with only a few deviations, by all the later editors, we have a new group. As possible sources we have the Zainer 1473<sup>a</sup>, 1473<sup>b</sup>, '*Schweizer Bibel*' 1474, Sorg 1477, Zainer 1477, and Sorg 1480.

The '*Schweizer Bibel*' is eliminated by the fact that Koburger's text shares none of the peculiarities introduced by the '*Schweizer Bibel*.' For Koburger has, in Deut. 13, 6, *machen*; Judic. 19, 29, *ass*; -I. Cor. 10, 8, *ir*; II. Cor. 7, 1, *vermayligung*; Gal. 5, 26, *eytler*; Math. 5, 28, *hat geebrecht*; Act. 27, 38, *ringerten*; Ps. 10, 5, *meine*; see Table I.

Koburger's readings Deut. 13, 6, *machen*, I. Machab. 9, 44, *sollen*, Habac. 3, 6. *bühel von den wegen* eliminate also Zainer 1477, Sorg 1480, for these have *nahen, wollen, bühel der welt* in the places mentioned; see Table I.

This leaves as the only possible sources the Zainer 1473<sup>a</sup> and Sorg 1477, as Zainer 1473<sup>b</sup> is eliminated by Habac. 3, 6, *der welt*, which words are not found in Koburger's text.

TABLE II.

	Vulgate.	Zainer 1473 <sup>a</sup> .	Sorg 1477.	Koburger 1483.
IV. Reg. 6, 2	et tollant	und nemen	und wöllen nemen	und nemen
Jos. 22, 26	extruamus	wir bawen	wir pawten	wir bawen
II. Esdr. 2, 17	opprobrium	verachtung	verachtund	verachtung
Ps. 73, 8	cognatio eorum	ir geschläch	das geschläch	ir geschläch
Ps. 94, 2	in psalmis jubilemus eo	singen im in den psalmen	singen in den psalmen	singen im in den psalmen
Prov. 1, 11	abscondamus	verbergen	ubergeen	verbergen
Isai. 7, 6	avellamus eum ad nos	ziehen in zû uns	zyehen in uncz zu uns	zihen in zu uns
Isai. 41, 1	propinquemus	wir genachen	wir genachten	wir nahnen
Jerem. 20, 10	consequamur ultionem ex eo	erfolgen die rach auss im	erfolgen die auss im	erfolgen die rach aus im
Jerem. 35, 11	facie exercitus syriae	antlîcz des höresdersyrier	antlîcz der syrier	antlytz des heers der syrier
Jonas 1, 7	mittamus sortes	legen die loss	legen das loss	legen die loss
Mic. 4, 2	ascendamus ad montem Domini et ad domum Dei Jacob	steigen zu dem berg des herren und czû dem haus des herren	steigen und zû dem hauss zû dem berg des herren	steygen zu dem berg des herren und zu dem hauss des herren
I. Mach. 3, 43	et sanctis nostris	und unser heiligen	und heiligen	und unser heiligen
I. Mach. 4, 36	ascendamus	aufgan	aussgen	auffgen
I. Mach. 6, 59	constituamus	söczen	setzten	seczen
Marc. 6, 37	euntes emamus	gee wir und kauffen	gee wir kauffen	gee wir und kauffen
Tobias 11, 3	familiae	ingesind	ingesind	ingesinde
Judith 5, 24	ascendamus	wir steigen	wir stigen	wir steigen
Ps. 33, 4	exaltemus	erhöhen	erhöben	erhöhen

NOTE.—The readings given for Zainer 1473<sup>a</sup> are also found in Zainer 1477, Sorg 1480, Zainer 1473<sup>b</sup>, Schweizer 1474, except in Ps. 33, 4, where these latter agree with Sorg 1477.

Table II, showing the changes introduced by Sorg 1477, which were not followed by Koburger, proves that Koburger used the Zainer 1473<sup>a</sup> for his edition.

That the next bible, that of Strassburg 1485, followed the text of Koburger, does not need any detailed proof, as it shares all the corrections of the latter.

Next in order comes the Schönsperger bible of 1487, and here the question arises, which one of the two immediately preceding editions was used. A few corrections and errors introduced in the Strassburg 1485 edition, none of which are reproduced in the Schönsperger 1487 or in any of the subsequent editions, show that the Strassburg 1485 was not used by these, and it can therefore be left out of account in examining them. For example, in Gen. 19, 32 Strassburg 1485 has *gehalten*, where Koburger and all the later editions have *behalten*; I. Reg. 20, 11 *eingeen*, where Koburger and the rest have *aussgen.*; I. Cor. 5, 8 *aber*, where all the others have *noch*; IV. Reg. 7, 13 Strassburg has *nenen*, where the others have *nemen*; Rom. 13, 12 *verstén*, where the others have *werffen*; Act. 4, 17 *füran*, the others having *füranhin*.

We can accordingly eliminate the Strassburg 1485 in discussing the later editions. The Schönsperger 1487 consequently used the text of Koburger to print from. But in the case of the Schönsperger 1490 there is the possibility of either the Koburger 1483 or the Schönsperger 1487. We might expect that Schönsperger, in printing his second edition, should take his own first edition as a basis. But such was not the case. Table III shows that he again used the Koburger 1483. The Strassburg 1485 is of course excluded by the examples given above.

None of the changes introduced by Schönsperger in his first edition appear in his second, the text of Koburger being everywhere followed.

Table III also shows that the Hans Otmar bible of 1507 descends from the Schönsperger 1487, as it shares all the changes of the latter. But while these cases show indisputably that Otmar 1507 used Schönsperger 1487 as a

TABLE III.

	Vulgate.	Koburger.	Schönsperger '87.	Schönsperger '90.	Hans Otmar 1507.	Sylv. Otmar 1518.
Cant. 7, 12	floruit	hat geblüet	hab geblüet	hat geblüet	hab geblüet	hab geblüet
Sap. 2, 7	impleamus	satten	sattigen	satten	sattigen	sattigen
Sap. 2, 17	tentemus	versüchen	ersüchen	versüchen	ersüchen	ersüchen
Osee 6, 2	sanabit nos	heylt uns	heltet uns	heylt uns	heltet uns	helt uns
III. Reg. 20, 31	forsitan salvabit	villeicht er machet	villeycht machet er	villeycht er machet	villeicht machet er	villeicht machet er
I. Mach. 2, 37	testes erunt	gezeugen	bezeugen	gezeugen	bezeugen	bezeugen
I. Mach. 4, 10	et nunc clamemus	nun sullen wir s	nun so sollen wir s	nun sollen wir s	nun so sollen wir s	nun so sollen wir s
Math. 26, 46	tradet	verret	verriete	verret	verriete	verriet

TABLE IV.

	Vulgate.	Schönsperger '87.	Hans Otmar 1507.	Sylv. Otmar 1518.
Gen. 11, 4	antequam dividamur	ee dann das wir	ee dann wir	ee dan wir
Gen. 37, 20	quid illi prosint	was sind im nütz	was im seynd nütz	was im seynd nütz
Judith 8, 17	etiam . . . gloriemur	wir auch glorieren	wir frölich glorieren	wir frölich glorieren
II. Esdr. 6, 2	in campo Ono	in einem felde	i. e. f. <i>omitted</i>	i. e. f. <i>omitted</i>
Tobias 11, 3	si placet itaque	gefelt also das	gefelt das	gefelt das
I. Mach. 10, 4	priusquam faciat	einen frid mache	make ainen frid	make ainen frid
Marc. 12, 7	venite occidamus	kommet und wir	komet wir	komet wir

basis, there are other passages where Schönsperger's mistakes are not followed. For example, in Jerem. 51, 10 Schönsperger 1487 had misprinted *löcher* for *köcher*; II. Cor. 4, 2 *täglichen* for *yegklichen*; Gal. 5, 26 *geen* for *werden*; Jerem. 6, 5 and II. Paral. 25, 17 Schönsperger 1487 had inserted *auch*. None of these errors and additions appear in the Otmar bible. The pronoun *wes*, omitted by Schönsperger 1487 in Jöh. 19, 24, is likewise inserted by Otmar. In all these instances Otmar agrees with Koburger and Schönsperger 1490, and the question arises, did he use one of those editions to correct his text, or did he use a Vulgate? It is difficult to answer this question; from the instances just quoted one might be inclined to say that he used one of the German bibles. In another passage, however, II. Esdr. 6, 10, the clause *das sie dich tödten, und sein künfftig* was omitted by Schönsperger 1487, because it is repeated immediately after in nearly the same words. Here Otmar also supplies the omission, but not in the very words of Koburger or Schönsperger 1490 as just quoted. Otmar here reads *dich zu ertöden und seind künfftig*, and from this it might appear that he used only a Vulgate for his corrections. This question must for the present remain undecided.

The last of the bibles which concern us here is that of Sylvanus Otmar, 1518. From Table III it is apparent that this edition descends from the Schönsperger 1487, either directly or through H. Otmar 1507. Table IV shows that it is the latter, for the omissions, additions and corrections of H. Otmar 1507 are all shared by the S. Otmar edition of 1518.

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## REVIEWS.

*Lenau et Son Temps*—Thèse présentée à la Faculté des Lettres de l'université de Paris par L. Roustan, Agrégé de l'Université, Paris, Cerf, Imprimeur-Libraire, 1898. 8vo. pp. VIII + 368.

LENAU, the poet of pessimism and one of the foremost masters of form in German literature, in his day a great favorite, has largely passed out of the consciousness of our generation, and lives on almost only in a few poems like '*Schilfflieder*,' '*Der Polenflüchtling*,' '*Weil auf mir, du dunkles Auge*,' etc. Though it is fortunate that the state of mind he represents is no longer an object of as great interest as it was fifty years ago, Lenau's literary delicacy raises him so far above the commonplace, that he still deserves much more attention than he receives. Furthermore, in the history of intellectual life he is conspicuous as one of the two or three most gifted representatives in literature of the '*Weltschmerz*'—that condition of unrest and distressed idealism which colored so many products of the European genius during the first decades of our century.

A book, therefore, the object of which is carefully to study Lenau as an artist and as an expression of his time, must be received as a welcome gift; especially, coming as this one does, late enough after the poet's death to make possible calm critical discussion, and yet appearing in a period of culture-life tainted with some of the same malady of pessimism of which Lenau was a victim.

The biographers of Lenau from Schurz down (A. Grün, Jacoby, Barthel, Koch, etc.) were satisfied with describing his career without paying much attention to his times and to the influences which moulded his artistic and philosophical principles. R., on the contrary, makes a point of showing Lenau's indebtedness to the great movements in German, and especially in Austrian literature and philosophy.

The introduction sketches the condition of political and intellectual Austria under Metternich; Chapter 1 discusses in detail Lenau's descent and his childhood; Chapter 2 his development down to the year 1823, and his earliest verses; Chapter 3 relates to the literary life of Vienna from 1820 to 1830 (Byron's influence is touched upon, Grillparzer, Raymund, Mayrhofer, Feuchtersleben and Enke together with the men who group themselves about them, Zedlitz, and Grün pass in review); Chapter 4 reverts to Lenau's life down to 1832; Chapter 5 contains a detailed discussion of the poems composed between 1825 and 1831; Chapter 6 speaks of the Suabian poets (Mayer, Schwab, Kerner, also the Reinbecks), and their importance for Lenau; Chapter 7 records Lenau's trip to America; Chapter 8 comments on the poet's development from 1833 to 1836; Chapter 9 interprets '*Faust*,' Chapter 10 is devoted to '*Savanorola*' and the influences which helped to mould its character; Chapter 11 is largely biographical, and besides analyzes the collection of poems published in 1838; in Chapter 12 the author makes us acquainted with the change of spirit in the direction of virility and health in Austrian literature between 1830 and 1840 (Grün and Feuchtersleben occupy the foreground); Chapter 13 proves '*Die Albigenser*' to be the product of this change of view; Chapter 14 is devoted to a discussion of the forces leading up to the March revolution; Chapter 15 treats of Lenau's youngest works, and Chapter 16 paints the sad picture of Lenau's last years. In the '*Conclusion*,' R. gives us a résumé of Lenau's career and character, and a critical survey of his poetry.

The author aims to analyze Lenau's inherited tendencies and the influence of his environment upon them. So much attention is paid to the latter that the exact appreciation of the poet's inherent characteristics seem to me somewhat to suffer.

The introduction, in spite of good points, fails in one respect. The author owed us a word on the mighty reaction in favor of emotional life which shook Europe in the last century and which continued in our own in the form of romanticism in different countries. He should have shown the close relation between Lenau and the representatives of that movement: Rousseau, Coleridge, Byron, Shelley, Novalis,

Hölderlin, Brentano, Kleist, Lamartine, Victor Hugo, de Musset, Leopardi, etc. All of them were essentially emotional, essentially intense, generally uncontrolled, and Lenau's exaggerations, his confessed inability to acquire poise, his morbidity, are less surprising when appreciated as phenomena common in the European life of his time, and during the preceding decades. His work then appears only as one of the many expressions of agony uttered during a painful period of readjustment, as something in a sense necessary and organic, and in no wise as exceptional and absurd.

In the first chapter, R. shows Lenau's temperament to have been made up of Germanic and Slav elements, and proves that Hungary cannot rightly claim him. I might add that the meagreness of his indebtedness to Hungary for the development of his artistic individuality is attested by the additional fact that in his interpretation of nature (one of the most characteristic features of his poetry) he betrays comparatively little love for the plains of Hungary, but the profoundest interest in the high mountains of Austria; whereas Petöfi, a true Hungarian, knows little of mountains and everywhere shows acquaintance with flat scenery.

The literary influences at work upon Lenau at different periods of his development are excellently traced, particularly in Chapter 3 and Chapter 6; furthermore, on pages 138 ff, and in Chapter 12. Careful analysis of his poetical work may be found on pages 28 ff, pages 62 ff, pages 132 ff, pages 148 ff. (a chapter devoted to an interesting and stimulating discussion of '*Faust*,' based on a comparison between the first and second edition of the poem), pages 258 ff (which deal with the '*Albigenser*') and pages 307 ff. (containing a valuable interpretation of the '*Waldlieder*').

Our author's care at times misleads him into unnecessarily long discussions of minor points. So the lengthy analysis of Hartmann's and of Meissner's poetry (pages 29 ff.) is gratuitous, and even what he has to say on Schwab (p. 83), on K. Mayer (pp. 86, 87), on Kerner (p. 97), might with impunity be condensed.

With all his desire to be correct, R. lapses into mistakes. He claims (p. 310), '*le moyen Age, qui ne fut jamais sympathique à Lenau.*' There was a time when under Martensen's

influence Lenau had been taught to love mysticism and with it the age in which it most flourished. He writes to Kerner (letter dated January 23, 1837: Schurz 1, 339): 'Ja, diese gemalten Fensterscheiben! Nichts versinnlicht mir das Mittelalter in seinem schönen Geiste mehr, als die Glasmalerei. Gibt es in der ganzen Welt eine so innige durchdrungene Farbe als die des gemalten Glases? Ist diesz nicht so zu sagen eine verkörperte Farbe, und gleicht so eine glühend-rothe Scheibe nicht dem glühenden durchsichtigen Herzen eines mittelalterlichen Mystikers?' What is more strange, as late as 1840 sympathy for the Middle Ages had not altogether disappeared in him. He writes (July 5, 1840; Schurz 2, 31): 'Das herrliche gottdurchdrungene Mittelalter umschlang mich mit seinen Armen, und reichte mir einen Trunk Frieden aus seinem tiefen Brunnen herauf.' Similarly another statement is apt to mislead by its baldness. On page 328 we read: 'Sophie qui avait fait rompre le mariage avec Caroline, parut consentir a cette nouvelle union (i. e., with Marie Behrends); elle laissa Lenau retourner à Stuttgart pour en achever les préparatifs.' The matter was not as simple as these words would make us believe. At their parting, Sophie said to him: 'Mir ist, als sollt' ich Sie nie wiedersehen' (Schurz 2, 194), and according to Emma Niendorf '*Lenau in Schwaben*,' p. 256, she exclaimed, 'Eines von uns muss wahnsinnig werden.' Lenau, however, assured her of his fidelity; we read in his letter to her (Schurz 2, 200): 'In Ihnen, teure Sophie, hab' ich die Höhe der Menschheit erkannt und erfasst, in Ihrem Umgange atme ich den reinsten lebendigsten Aether des Geistes, und ich stehe an Ihrer groszen Seele als an einem tiefen Meere, und lausche dem Rauschen seines Wellenschlages, und er weckt in mir das Tiefste und Schönste, dessen ich fähig bin. Es ist keine Redensart, wenn ich Ihnen sage, dasz Sie meine Muse sind. Sie sollen es auch bleiben. Fürchten Sie nicht das Undenkhare, dasz ein inniger Zusammenhang mit Ihnen aufhören könnte, meinem Geiste und meinem Herzen unentbehrlich zu sein. Ich wiederhole Ihnen feierlich meine letzten Worte, die ich beim Abschiede gesprochen.' These last words were 'Fest und ewig' (cf. Schurz 2, 205). It is significant, too, that she asked him to change his tone toward her in his letters and that he protested against this 'formelle Grille'

(ib.). Thus this parting must have been the most painful prelude to the impending catastrophe.

The description of Lenau's stay in America (pp. 111 and ff.) is insufficient. R. evidently is unacquainted with the article by G. A. Mulfing in the *Americana Germanica*, 1, 2, and 1, 3 (1897), entitled '*Lenau in Amerika*.' Consequently we do not hear enough of the importance of Duden's book in arousing a desire in thousands of Germans to see America, and its influence in determining the road taken by most German emigrants. Lenau's behavior in this country and his complete lack of practical sense largely explain his total inability to understand America; his native melancholia increased over here, and instead of improving he was more wretched than ever (cf. Mulfing for details). Cf. too, T. S. Baker '*Lenau and Young Germany in America*' (Johns Hopkins dissertation; 1897), p. 171 seq.

In a foot note on page 125, R., speaking of Kürnberger's novel '*Der Amerikamüde*,' says 'le héros n'est pas sans quelque analogie avec le poète.' This is perfectly correct, but the belief, not, however, referred to by R., so long current, to the effect that in telling of his hero's adventures the author had in mind Lenau's experiences in the United States, is to be regarded as entirely fallacious. Mr. Mulfing of Chicago has collected material on this subject, of which he permits me to print the following: Kürnberger used with skill and closely followed the following works: '*Reise Sr. Hoheit des Herzogs Bernharät zu Sachsen-Weimer-Eisenach durch Nord-Amerika in den Jahren 1824-6*,' herausgegeben von H. Luden Wiemar; F. von Raumer: '*Die Vereinigten Staaten von Nord-Amerika*,' Leipzig, 1845; Dr. M. Wagner und Dr. K. Scherzer: '*Reisen in Nord-Amerika in den Jahren 1852-3*,' Leipzig, 1853; G. Duden: '*Bericht über eine Reise nach den westlichen Staaten Nordamerikas*' Bonn, 1829, etc. Hence, Kürnberger did not concern himself at all with what Lenau did and saw in this country.—Mr. Mulfing is soon to publish the details of his investigations.

The discussion of Lenau's letters to Sophie Löwenthal (pp. 184 ff.) is adequate intellectually, but does not seem to me to do sufficient justice to their artistic spontaneity and the delicate flavor of their language. Love letters as servid as these

are tend to grow tiresome; yet there are very few collections of letters in any literature superior to Lenau's correspondence with Sophie in point of artistic merit. Taken as a whole, they may be regarded as perhaps the most poetical work he has given to the world.

Because these notes are of such importance in German literature, they challenge comparison with that other group of love-letters, equally valuable for an insight into the character of their author,—I mean Goethe's letters to Frau von Stein.

A study of these two collections is fascinating and most instructive, and we regret R.'s not having more in detail carried out the suggestions found in Minor's review of Frankl's '*Lenau und Sophie Loewenthal*' (*Anz. f. d. Alt.* 18, 276, ff.). The fundamental difference between the two greatest lyrical poets of Germany and Lenau's marked moral inferiority clearly come to the surface in the behaviour of each of these men during a singularly critical period of their lives. Both keenly felt the hopelessness of their situation. Goethe could write 'Warum gabst du uns die tiefen Blicke,' and Lenau 'Ach wärest du mein, es wär ein schönes Leben.' But in Goethe, though he was at first as passionate and uncontrolled as Lenau, through Charlotte's help and by dint of self-discipline, poise and balance could in course of time crowd into the background youthful exaggeration and a tendency to excess, while in Lenau, incapable as he was of self-severity, despair deepened with every year, and life became daily more irksome. And whereas the atmosphere of serenity and conciliation pervading the '*Iphigenie*' was the result of Goethe's love for Charlotte, Lenau after many years of destructive passion for Sophie could find no better expression for his view of life than the unutterably pessimistic lines: 's eitel nichts, wohin mein Aug' ich hefte.' Further than that, Goethe's universality nowhere shines more plainly than in his letters to Frau von Stein. There is nothing in his rich life which he does not discuss, refer, or allude to in his correspondence with this remarkable woman. Lenau on the other hand has comparatively little to say concerning his work and aims; love is his one theme, running through endless variations. And while manly resignation—one of the most potent ideals of Goethe, the author of '*Die Entsagenden*'—soon colored his letters and

gave them a tone of comparative poise, Lenau's hopelessness and inability to combat fate became constantly more apparent. Yet, Lenau's style is more careful as compared with the style of Goethe's earlier letters to Frau von Stein. His great sense of form and his mastery of language are admirably conspicuous in his correspondence with Sophie.

In the discussion of the forces which in Lenau led to a revulsion in favor of religious life, R. might quote the chapter in Frankl's '*Zur Biographie N. Lenau's*,' entitled '*Wie der Dichter Christ wurde*' (p. 55 ff.). We read there: 'Ich ritt einmal über eine Heide, sie war schneebedeckt, aufflatternde Raben nur waren die schwarzen Gedanken der Heide. Ich fühlte mich mit meinem innern warmen Leben so allein in der weiten kalten Welt. . . . So war ich, mich meinem Pferde überlassend, in einen Wald gekommen; jenseits desselben in einem Dorfe war ich von Freunden erwartet. Plötzlich spielte ein Lichtschimmer über die schneebedeckten Tannenzweige, und bald sah ich mir zur Linken ein Jägerhaus, durch die Fenster leuchtete es hell heraus. . . . Drin brannte ein lustiger Weihnachtsbaum, glückliche Kinder, halb fröhlich, halb erschrocken, liessen sich von ihren freudig bewegten Eltern Gaben herabreichen, die an den Zweigen hingen. . . . Ich kehrte zurück zu meinem Pferde, bestieg es und ritt weiter. Aber es war eine andere Stimmung in mich gekommen. Ich fühlte, dass die Kluft zwischen dem Leben des Menschen und der ihm kalt gegenüberstehenden Natur eine unausfüllbare sei, und dass die Creatur eines Mittlers bedürfte, damit sie nicht verzweifle und untergehe.'

It is characteristic of Lenau that the sense of loneliness, rendered the more bitter in him by watching a happy family scene, made him feel that the abyss between Nature and the Deity is unfathomable. Although the poet's claim was doubtless greatly exaggerated that his revulsion was due to the incident above related, the longing for companionship, so strongly developed in him and in a sense never satisfied, would help to induce him to look to religion for comfort, especially at a time when other forces were pushing him in the same direction.

We agree with the author in saying (p. 204) that Lenau chose an inadequate metrical dress for his '*Savonarola*.' It is

to be remembered, however, that in the composition of his work, Lenau followed the tradition of the ballad-cycles, much in vogue among the Austrian and Swabian poets of Lenau's day. The first instance of such a cycle was, of course, Herder's 'Cid,' and this soon found imitators in Fouqué and Brentano, in Schwab and Grün, etc., and in Lenau himself in his shorter epics (cf. Castle, *Euphor.* 4, 66 et seq.).

Lenau's treatment of three legends popular beyond all others in modern European literature, namely that of Faust, of the Wandering Jew, and of Don Juan, throws interesting light on his individuality.

R.'s analysis of Lenau's '*Faust*' is thorough and helpful, and little need be said to supplement his statements. I should point, however, to one important difference between Lenau's hero and the Faust of the Volksbuch. Both, to be sure, are regarded as having harmed themselves by two great intellectual ambition (p. 169), though of course, the attitude of the author is different in each case, but the sinner of the Chap Book suffers from over-vitality and cannot get his fill of the good things of this world. To him life is a carousal, though a vulgar one. Lenau's Faust, the reflex of the poet's own personality, though he boasts like a Titan, is sick at heart, and altogether lacks exuberance.

Our biographer grasped the import of Lenau's '*Faust*,' but he pays little attention to Lenau's interpretation of the legend of the Wandering Jew. The poems dealing with Ahasverus are less important than the '*Faust*'; yet a comparison between Lenau's treatment of this story and its treatment by other prominent literary artists is most suggestive.

According to the old popular tradition found in the Chronicles, the Chap Books, in Percy's Reliques, etc., Ahasverus is simply a criminal who insulted Christ and has to suffer in return. Some modern poets, like Wilhelm Schlegel, do not go essentially further. In Schlegel's ballad entitled '*Die Warnung*,' the terrible example of Ahasverus's suffering is to act as a warning for young blasphemers. Other writers, like Wilhelm Müller (in '*Der Ewige Jude*'), Wordsworth (in '*Song for the Wandering Jew*'), mainly comment on the horrors implied in his weary wanderings; Béranger (in '*Le Juif errant*') makes Ahasverus suffer for having outraged all

humanity in the person of Christ; in Hauff's '*Mitteilungen aus den Memoiren des Satans*' (in the chapter called 'Unterhaltungen des Satans und des ewigen Juden') Ahasverus appears as a comical character; Shelley extols him (in '*Queen Mab*') as the great atheist who prefers 'Hell's freedom to the tyranny of Heaven'), and men like Robert Hamerling (in '*Ahasverus in Rom*') discover an element of culture-historical interest in the story. Goethe, greater than all these, puts the originality and power characteristic of his storm-and-stress period into his wonderful fragments entitled '*Der Ewige Jude*' (cf. also '*Dichtung und Wahrheit*,' Bk. 15, and '*Italienische Reise*,' letter dated Oct. 27, 1786) and makes of the Jew the representative of hopeless Philistinism, which opposes all progress. To Schubert (in '*Der ewige Jude, eine lyrische Rhapsodie*') and Lenau (in '*Ahasver, der ewige Jude*' and '*Der ewige Jude*') he is essentially an object of profound pity because, to use Schubert's words, there is denied him 'des Sterbens suesser Trost.' In Schubert he vainly attempts every form of suicide ('des Tiegers Zahn stumpft an mir'), but at last an angel appears and grants him the rest he longs for. In Lenau, however, the Jew vainly craves death, and never finds its sweet oblivion. To our poet it was bad enough to live at all, but to be compelled to drag out existence through centuries seemed intolerable. He makes Ahasverus exclaim 'O suesser Schlaf, o suesser Todesschlaf' and 'O, könnt ich sterben mit den Morgenwinden,' etc. Thus, Ahasverus is merely the expression of that pessimism and hatred of life which lie at the basis of most of Lenau's work, and which color even the most brilliant product of his muse, his '*Don Juan*.'

R.'s discussion of this fragment is far from complete. He did not use Farinelli's brilliant essay entitled '*Don Giovanni. Note Critiche*' in the *Giornale storico della letteratura italiana*, vol. 16 (1896) (cf. too, Don José Zorilla: '*Don Juan Tenorio*,' *verdeutscht von Johannes Fastenrath, Dresden and Leipzig, 1898, pp. V et seq.*). This omission is to be regretted, as the treatise contains much new information, and particularly as it comments on the interpretation of the Don Juan story by different ages.

First of all, R.'s list of works dealing with Don Juan, nearly contemporary with Lenau's '*Don Juan*,' is very meagre. He

does not even speak of Grabbe's '*Don Juan und Faust*' (1828). Yet this drama is important in connection with Lenau, as both poets treated—one in a single drama, the other in two separate dramatic poems—the two titans who together embrace all life: the titan of the senses, and the titan of the intellect. Such a combination had been attempted only once before Grabbe in a single work by Nickolaus Vogt in '*Der Faerberhof, oder die Buchdruckerei in Mainz*,' 1809 (Farinelli, p. 300). Significantly, our century, sicklied o'er with the pale cast of thought, first put into conjunction these two heroes. Precisely because theorizing and thinking have played such a great part during the last hundred years, the original Don Juan has largely been modified and in part has been made to assume the characteristics of Faust: he loses some of the directness, brutal vigor, and fascinating absence of self-criticism which have made the hero of Tirso de Molina's play immortal. In Grabbe, to be sure, he retains his original character, but loses much of his grace; but many other modern poets, among them notably Lenau, describe an altogether unreal Don Juan, who lacks backbone and consistent self-confidence, who feels pangs of remorse, runs after some vague ideal, and because of his ineradicable brutality is neither fish, flesh, fowl nor good her-ring.—The time after the appearance of Grabbe's play, and before the conception of Lenau's fragment, R. fails to note, was a period in German letters rich in Don Juans. In 1834, appeared Holtei's '*Don Juan, Dramatische Phantasie*,' in 1839 Th. Creizenach's '*Don Juan*,' in 1840 Weise's '*Don Juan*,' in 1842 Brauntal's '*Don Juan, Drama in fünf Abteilungen*' (Far. p. 302). Furthermore in 1829 appeared a novel '*Donna Elvira*' by A. Kahlert, and in 1835 '*Don Juan in Leipzig. Ein Capriccio, in zwanglosen Heften*,' by an unknown author (Far. p. 309, note). Some of these were perhaps known to Lenau, and he even was probably directly influenced by Merimée's '*Les Ames du Purgatoire*,' which was translated in 1837 under the title '*Die Seelen des Fegefeurs oder die beiden Don Juan*.' (Direct influence of Tirso's '*Burlador*' is felt in the scene between Don Juan and Isabella, superscribed '*Nacht*'; cf. Far. p. 304.)

R. errs in saying, p. 319: 'Don Juan n'éprouve aucun remord de sa conduite, parce qu'il n'aime qu'avec ses sens ou avec son imagination, en être instinctif qui ne reconnaît

d'autre loi que celle de son tempérament vigoureux.' But Don Juan does feel remorse, and expresses it. After his last adventure he exclaims 'seit ich geschaut die fremde Dame, vermischte sich meine Lust mit dunklem Grame, Ein nie gekanntes Sinnen, Selbstverklagen Beginnt an meinem frohen Mut zu nagen. . . . sie ist auch so hoch und himmlich rein, Dass ich—lach' nicht—unschuldig möchte sein,' and 'O könnt' ich doch mit ungetrübten Sinnen Die Gunst der wunderbaren Frau gewinnen, Mit meines Herzens unberührten Schätzen.' Nor is it quite correct to say (ibid.): 'Don Juan au contraire (i. e. in contrast with his brother Diego) qui a étudié la vie ailleurs que dans les livres, esprit brillant, alerte, fier, sceptique, ou plutôt matérialiste, ne connaît d'autres ordres que ceux de sa passion et il les suit aveuglément. Il personnifie l'individualisme et l'égoïsme: les autres hommes ne lui sont rien parce qu'il ne relève que de lui-même.' R. does not appreciate what Lenau himself said of his Don Juan (Frankl 'Zur Biographie L's,' p. 87): 'Jeder Dichter ist wie jeder Mensch ein eigenthümliches Ich. Mein Don Juan darf kein Weibern ewig nachjagender heiszblütiger Mensch sein. Es ist die Sehnsucht in ihm, ein Weib zu finden, welches ihm das incarnirte Weibtum ist und ihn alle Weiber der Erde, die er denn doch nicht als Individuen besitzen kann, in der Einen genieszen macht.'

Lenau's Don Juan is, therefore, by no means consistent. Although he has elements of the true Don Juan, introspection and a vague idealism lie directly across the path of his career: disgust with life overcomes him and he allows himself to be killed by an inferior opponent. Hence his Don Juan is as much a carrier of Lenau's pessimism as his Ahasverus or his Faust: Lenau's has a curious gift for taming giants into despondent neurasthenics.

Thoughtful, repentent, or moralizing Don Juans occur elsewhere in nineteenth-century literature (so e. g. in Heyse's 'Don Juan's Ende,' 1883), showing that Lenau's misinterpretation of the legend is determined by an instinct shared by many men in our age.

R. should have more insisted on the fact that L's 'Don Juan' though containing passages of exceptional beauty and melody, essentially implies a misconception of the hero's character.

I furthermore take issue with R. in saying (p. 322) that Lenau outstrips his predecessors in point of psychological care, and that in the '*Don Juan*,' at least, he does not deserve the criticism, so often made, of inability to describe feminine character. To me Mozart-daPonte are distinctly superior. Nothing in Lenau can rival the range implied by characters like Donna Anna, Elvira, and Zerlina: the first poignantly dramatic, Elvira the very embodiment of elegiacal despair, and Zerlina fresh, pastoral, and naïve.

Perhaps Lenau the artist can nowhere better be studied than in his treatment of nature: his intense subjectivity, his lack of artistic control, and at the same time his extreme sensitiveness to beauty, his remarkable power of language come to the front in the passages of his letters and works referring to nature, as they hardly do any where else.

R.'s remarks on the subject, scattered through the book (cf. especially pp. 347 et seq.), are not the result of independent investigation and do not go beyond the utterances of former writers on Lenau.

In the first place, R. mistakes in saying (p. 347): 'L'être instinctif, comme le sauvage ou le paysan, tient à la nature extérieure par des liens plus intimes et plus forts. Il reste en communion avec elle. Il y voit même, au lieu d'un tissu de phénomènes changeants ou d'immuables lois physiques, des forces, des êtres vivants et agissants, tantôt bienfaisants, tantôt redoutables. Ces impressions puissantes que la langue a conservées, mais que nous ne sentons plus dans des images affaiblies. Lenau, comme les premiers poètes, les ressent énergiquement et les exprime de même à la manière du langage primitif.' Unfortunately, savages and peasants do nothing of what R. claims for them: a highly developed love of nature is possible only in complex civilizations and is the result of sensitiveness. The study of the evolution of the nature sense teaches us that fundamental truth; only Lenau's delicacy of feeling explains his whole attitude towards nature and makes him able intensely to enjoy her outward beauty, although to be sure, he is offended at her harshness and brutality. Exactly because Lenau revels in nature's charms, the following statement of R. is only very partially correct (p. 169): 'Byron veut oublier, Lenau maudit l'oubli; Byron est consolé par la nature, Lenau y trouve une source nouvelle de désespoir.'

These words are based on Frankl's sentence ('*Zur Biographie Lenaus*' p. 3): 'Byron, wenn ihn das Leben um schmerzlichsten ergriffen hat, flüchtet zu den schauerlichen Schönheiten der Natur, sie besänftigen, sie beruhigen ihn ; Lenau empfängt von ihnen erst die herbsten Schmerzen.' Lenau, to be sure, could say 'Sie (i. e. nature) ist grausam, sie hat kein Mitleid. Die Natur ist erbarmungslos (Schurz 2, 104) or 'Das Menschenherz hat keine Stimme in finstern Rate der Natur (cf. 'Aus') etc., yet he could also exclaim 'Natur, will dir ans Herz mich legen ! Verzeih', dass ich dich konnte meiden, dass Heilung ich gesucht für Leiden, Die du mir gabst zum herben Segen,' and he could write (letters to the Reinbecks, p. 178): 'So ein paar Stunden in der Einsamkeit des Waldes verlebt, sind für ein in die Waldgeheimnisse eingeweihtes Herz von unermesslicher Wohlthätigkeit, wenn ihm auf seine schmerzhaftesten, sonst für kein Heilmittel zugänglichen Stellen von unsichtbaren Händen ein heimlicher Balsam geträufelt wird. Auch ich habe in letzter Zeit solche Stunden im Walde zugebracht.' In a treatise on Lenau's nature-sense which I shall presently give to the press, I hope to show that this apparent contradiction has its foundation in the romantic temperament and is nothing peculiar to Lenau.

Again what R. has to say of Lenau's interpretation of the ocean, is much too general. We read (p. 348) 'l'immensité de la mer ou de la lande ne l'ont que rarement sollicité : la lande, comme la mer est désolée, morne et muette.' As a matter of fact, Lenau is one of the foremost poets of the sea in German literature. He himself confesses to its making a profound impression upon him (Schurz 1, 196) and poems like '*Seemorgen*,' '*Sturmesmythe*,' '*Meerestille*,' etc., and furthermore several passages in '*Faust*' betray ability aptly to describe various aspects of the ocean. This love for the ocean, inferior only to his love for high mountains, is noteworthy. For a close study of the poet's works discloses a strong tendency, in keeping with the hyper-emotional nature of his temperament, to enjoy in nature hardly anything but the vast and the titanic.—R. is right (p. 348) in his remarks on Lenau's interpretation of autumn, but his statement is greatly exaggerated to the effect that Lenau sees in spring only 'la fragilité de ses charmes.' We have, of course, poems like '*Frühlings Tod*,' but, on the other hand, also lines like the following: 'Da kommt der Lenz,

der schöne junge, Den alles lieben muss, Herein mit einem Freudensprunge und lächelt seinen Gruss,' ('*Der Lenz*,' cf. also '*Liebesfeier*,' and especially '*Frühlingsgedränge*' containing these words: 'Frühlingskinder im bunten Gedränge, flatternde Blüten, duftende Hauche, Stuerzen ans Herz mir aus jedem Strauche,' etc., etc.).—Once more when R. maintains 'Lenau . . . est intéressé à la vie des ainmaux,' etc., he fails to state that though Lenau is a lover of animals, his feeble power of observation prevents his noting in detail their characteristics, and that therefore passages relating to animals are of a very general character. Lenau represents a generation, unacquainted with scientific methods, which deeply loved nature but did not thoroughly know her. The contrast between Lenau and Goethe on the one hand, and Lenau and Tennyson on the other, as regards power of observation, is striking and instructive.—R. should not have omitted calling attention to Lenau's artistic tact in introducing nature as a background for human action. Innumerable passages might be adduced by way of proof, but let two instances suffice. Faust, restless, titanically ambitious, is associated with high mountains and the vast ocean, but in '*Don Juan*,' the drama of love and passion, the poet forgets his predilection for decay in nature and his preference for autumn, and describes forests and meadows fragrant with all the perfumes of spring.

If in R.'s bibliography Opitz '*N. Lenau*,' Leipzig, 1850, written before the appearance of Lenau's '*Nachlass*' and insignificant throughout, deserves a star, then Witt's '*Lenaus Leben und Charakter*,' Marburg, 1893, at least deserves mention; were it only as a bit of work betraying great innocence of method (cf. Witt's explanation for L's insanity, p. 26).—For completeness' sake, R. might also have spoken of Stephan Born '*Nicolaus Lenau*' (Oeffentl. Vortraege geh. in der Schweiz, Bd. 4, Heft 4, Basel, 1877).

R. bases his remarks on Lenau's pathological condition on two old treatises, one in the *Wiener Theater-Zeitung*, 1851, and the other in the *Allg. Zeitschr. f. Psychiatrie*, 1850. He seems to have overlooked an essay on the subject by Dr. J. Sadger, entitled '*N. Lenau, Ein pathologisches Lebensbild*' in the *Beil. z. allg. Zeitung*, 1895, Nos. 207, 208, 209. In R.'s discussion of Lenau's relation to music, we miss a reference to A. Bock: '*Lenau's Verhältniss zur Musik*.' *Beil. z. Allg. Zt.*, 1890, No. 244.

Perhaps some of the anecdotes personally told R. by Th. Kerner (p. 98, note 3) may now be found in Kerner's *Das Kernerhaus und seine Gäste*, 2te Aufl. Stuttgart und Leipzig, 1897 (pp. 134 et seq.). The little chapter on Lenau has value as giving us glimpses of certain of Lenau's idiosyncrasies generally overlooked by less critical friends (cf. e. g. p. 146).

Page 300 of R.'s work treats of Lenau's great popularity. A little publication, now forgotten and evidently not known to R., contributes an additional proof of it. I mean '*Umrisse zu den Gedichten von N. Lenau, 18 Blätter in 3 Lieferungen. Carlsruhe. Gutsch and Ruppe, 1841.*' The artist (if indeed he deserve so lofty an appellation) of these pictures is Nisle. His creations are painful in the extreme, but he interests us here because he presupposes considerable familiarity with Lenau's poetry on the part of his public. Before every picture he reprints a few lines which he wishes to illustrate, and seemingly relies on the reader's acquaintance with the contents of the whole poem.

The general adequacy and fine insight displayed in R.'s concluding remarks on Lenau's literary personality (pp. 341 et seq.) are worthy of special praise. Since the appearance of his book, Faggi has attempted the same task with mediocre success in a booklet called '*Lenau e Leopardi. Studio psicologico-estetico*' (Palermo, 1898).

An exhaustive treatise like this should go more into the details of Lenau's literary technique. Certainly something should be said of Lenau's metaphors and similes. We know that an author's metaphors are the core of his style. Investigation of Lenau's metaphors and similes more plainly than anything else proves the very great prominence of emotional life in his make-up. Figures derived from nature and from other phenomena appealing to the emotions are extremely common, but very little is borrowed from history, legend or other features of intellectual life.

I am fearful lest the additions and corrections I made create the impression that the book is unsatisfactory. I should regret conveying such an idea. We have nothing on Lenau as complete and detailed as this work, and I personally have greatly profited by the study of it.

CAMILLO VON KLENZE.

Hermann Hirt. *Der indogermanische Ablaut, vornehmlich in seinem Verhältniss zur Betonung*. Strassburg. K. J. Trübner, 1900.

IN the second edition (1897) of Vol. I of the *Grundriss der vergl. Grammatik* Brugmann seems, in dealing with the subject of Ablaut, to have fallen upon times of distrust. Comparison with the first edition (1886) shows a decided retreat from generalizations and systematization. Instead of a system arranging all the phenomena under three or four recognized grades, there appears a cautious summary of the facts in thirty or more illustrative groups, some of which evidently have relations, while some are hopeless monads. The novice in comparative grammar who looked through the pages on ablaut and learned that the following vowel diversities were possible within the range of  $a$ :— $\grave{a}$ : $a$ ;  $\acute{a}$ : $\tilde{a}$ ;  $\hat{a}$ : $\tilde{a}$ ;  $a$ : $\tilde{a}$ ;  $\text{a}$ : $\tilde{a}$ ;  $\text{a}$ : $\tilde{a}$ ;  $\tilde{a}$ : $\text{a}$ ,—was not likely to appreciate why a few more could not be advantageously added, especially if groups like the following were permissible:  $\text{a}$ : $\tilde{a}$ ;  $u$ : $\tilde{o}$ ;  $\tilde{u}$ : $\tilde{o}$ ;  $\tilde{i}$ : $\tilde{e}$ ;  $\tilde{i}$ : $\tilde{i}$ ;  $\tilde{i}$ : $\tilde{e}$ , etc. Considering that nearly all the possible arrangements of the vowels were employed, it might surely seem as if some unfair discrimination had been made against neglected combinations, such as e. g.  $\tilde{a}$ : $\tilde{u}$ ! The fact is, however, that Brugmann in this presentation of the material was rigidly consistent with himself and true to his distrust. The pages in question were really symptomatic of a reaction which was everywhere felt, a reaction which expressed dissatisfaction with the hitherto accepted schemes and was a call for a larger and fuller classification of the facts.

Such a classification Hirt has undertaken in the book before us. His results involve a reëstablishment of the main, essential features of the older scheme. The phenomena which we have commonly treated under the head of ablaut are found to be dependent upon variations of accent within the primitive word, viz., weakening (reduction) and vanishing of the vowel upon withdrawal of the accent, qualitative changes ( $e > o$ , etc.) upon dislodgment of the accent-balance in composition or upon other dislodgments of later date than those which caused the phenomena of weakening and vanishing.

While the outcome of the work, however, is on one side a conservative one, it would be a misconception to suppose that

nothing new is offered and no advance made. Old views are retested ; fragmentary suggestions are tested in the light of the whole ; a tolerably consistent scheme and theory of the whole is offered, which avoids some weaknesses and difficulties apparent in the older schemes ; a series of new and valuable solutions of minor difficulties is presented. The work has been worth while. Ablaut had temporarily lost its bearings. It has now taken another observation and is once more on its course.

A guiding principle in the new observation was the full recognition of the undoubted fact that ablaut was a phenomenon of complete words used in sentence connection,—and not merely of roots. The practical importance of this recognition shows itself throughout the entire work. Among the new points of view brought into the account none exceed in importance those obtained from a frank acceptance of the essential correctness of Streitberg's theories concerning the *dehnstufe* (*Indog. Forschungen* III, 305 ff.). No one can deal fruitfully to-day with ablaut questions who withholds this acceptance. Therein lay Brugmann's embarrassment. The recognition of the *dehnstufe* as a vowel-protraction conditioned upon and compensatory for syllabic loss removes at a stroke a vast mass of encumbering material and introduces light and order where there was chaos before.

Among the devices employed to bring scattered and recalcitrant remnants into the system, the most important is the postulating<sup>1</sup> of a new intermediate grade both for heavy vowels and light and its intrusion under the title of 'reduktionsstufe' between 'vollstufe' and 'schwundstufe.' This constitutes indeed one of the definite characteristics of the new system. All vowels which at the time the accent was potent did not bear the chief tone are, as a first step, the author holds, 'reduced,' the short vowels turn *e, o, a* to minima which in defiance of typographical convenience he represents in brevier set half below the line, the long vowels to forms represented by *ē, ō, ā*, which maintain themselves distinct from *e, o, a*, on the one hand, and from *schwa*(*ə*) on the other. The little vowels in sinking brevier serve the purpose of shelter for the root vowels of *πепτός, gibans, ποδός* (for \*πεδός),

<sup>1</sup> The device is in itself not new ; Fick, J. Schmidt, Fortunatov and others had already experimented with it.

βανά (: Skr. *gnā*), etc. It is also made to serve for the hitherto mysterious *ι* in Gr. *χθιζός* : *χθές*, *πίτνημι*, *πιτνέω*, *πίσυρες*, etc., as well as for the *ι* in *ἴσθι*, *ρίζα*, *χίλιοι*, etc., which we had been wont, following Thurneysen, to regard as developed from *z*. Here comes in also the *υ* of *νυκτός*, *δνυχος*, *μύλη*, *νύσσω*, and he might have added *γυνός* (skr. *nagnā*.) which I think of as < \**γυβός* < *gug<sup>h</sup>nós* < (by initial assimilation) *nug<sup>h</sup>nós*. These vowels *ι υ* are believed to represent our sinking breviers in syllables immediately before the accent, *ι* representing brevier *e*, *υ* brevier *o*. We wish this might prove true, but we shudder to face the exceptions.

The identification of the *i* of Skr. *dīyāus* with brevier *e* (*ei* > *iī*) and likewise of the *u* in Skr. *bhrūvas*, Gr. *ὄφρνος* (*eu* > *uy*) cf. § 34, 35, is daring. Tender souls that shrank before Streitberg's *dieueos* will tremble in the presence of Hirt's *deieueos*, even though it point the way to reconciliation between Skr. *dēvas*, Lith. *dēvas*, Lat. *deivos*, Gr. *δῖος*, (*dēiyo-*), Lat. *deus* (*deius*)!

In the series *eu-ou-u*, *ei-oi-i*, the breviers in combination with *u* or *i* are allowed to account for the *ū* and *ī* that occupied Osthoff's attention in *Morph. Unters.* IV. Hirt's explanation of *ū*, *ī* is therefore essentially a repetition of Osthoff's, and his rejection of 'nebenton' does not make it less so, despite the disclaimer on p. 20.

The reductions of *ā*, *ē*, *ō*, viz. *a*, *e*, *o*, serve to complete the system, and to furnish shelter for the oft cited differentiation in Gr. *στατός*, *θετός*, *δοτός*; otherwise they are little in evidence.

The real significance of the book however is found when we come to the treatment of the dissyllabic and trisyllabic bases. Here the author steps out on to new ground, and bravely. It is ground whose richness as a mining field was long since divined by de Saussure in his *Mémoire sur le système primitif des voyelles*, 1879. True to his conviction that ablaut is a thing of complete words rather than of roots, our author proceeds to apply the possibilities of his multifarious ablaut to extended combinations like *-erā-*, *-elā-*, etc., and even *-ereuo-eieya-* and the like. Here we begin to note the range and meaning of the brevier vowels, and appreciate the fruits of loyalty to Hübschmann's law (Skr. *i* : Gr. *a* < *z*, as low grade of a long vowel). The possibilities of *erā-* become: *ērā*, *erē*, *rā*, *erā*, *rā*, *ēr*. Lat. *rēmus*, Skr. *arī-tram*, Gr. *ἐρε-τμός*, *ἐρέ-σσω*,

OHG. *ruodar*, Lith. *irti*, OI. *rāme* fall into accord. Root-determinatives and suffixes become mere stranded relics of syllables in the fuller words that once were, and join together to become part and parcel of the ablaut material of the word entire. Thus *genē* 'produce' appears as *genə* in Skr. *janitvā*, as *genē* in Gr. *γένεσις*, as *gnē* in Skr. *jñāts*, as 'dehnstufe' in *jātās*; *onebh* 'mist' appears in Skr. *ambhas*, Gr. *ἄμβρος*, Skr. *nābhas*, Gr. *νέφος*, Skr. *abhrām*, Gr. *ἄφρός*; Skr. *āyās*, Gr. *αἰών* threaten to unite with Lat. *jūs* by help of *aizewo-*, and even Gr. *φεύγω* with *φέβομαι*, *φόβος* by means of *bheueg*<sup>2</sup>,—and so the sluice-ways of etymologies are thrown open.

Tentative as much of all this is in detail, taken as a whole,—and only so can it be judged,—it represents a path blazed in the jungle, and a path whose general course the later roadway of the science is bound to follow. BENJ. IDE WHEELER.

BERKELEY, CAL.

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*Select Poems of Shelley.* Edited with Introduction and Notes by W. J. Alexander, Professor of English in University College, Toronto. Ginn & Company, Athenæum Press Series: Boston and London, 1898. Pp. xci, 387.

PROF. ALEXANDER has before this shown an unusual gift for unveiling to others the occult qualities of poetry, and in the present volume he has quite kept up with his promise. If the book is not a commercial success, it will be because there are so few who even wish to become acquainted with Shelley. The editing is in many respects a model of appreciative tactfulness.

The biographical introduction begins somewhat ominously with the remark that many passages in Shelley's life would incur the world's unhesitating censure, 'had he not been a man of genius' (!), but the essential facts are given after all with commendable distinctness, not merely of statement, but also of mental and moral attitude. The author does not altogether escape the gossipy tone, which indeed literary tradition has made inevitable in a Shelley biography; but his gossip is at least neither unwholesome nor impertinent: and the last fifteen pages, which give a concluding estimate of the poet's powers, are a real contribution to criticism. There is nothing of the kind in Shelley literature which so happily combines

the charm of sympathetic appreciation with the charm of clear thinking and concise statement. In such of the Notes as are purely literary in character (for the editor is not afraid of the 'sign-post' bugbear), the same virtues are shown. The whole book will prove suggestive and interesting to all old lovers of Shelley, and it ought to be effective in enlisting new recruits.

The editor will hardly, however, expect his readers to agree with him upon all points. It seems to me, indeed, that in a few matters of no little importance his criticisms have failed to reach the heart of his subject. For example, his notes on *The Sensitive Plant* begin as follows (p. 340): 'This is primarily a descriptive poem. The poet, with evident delight and exquisite power, produces his picture of the garden and its mistress, and enters into and sympathizes with the imagined life of the flowers.' On the contrary, I should say, this is primarily not a descriptive poem. It is sometimes mentioned as affording a brilliant refutation of the deductions of the *Laocöon*, but it seems clear that Shelley's purpose is not to give a 'picture of the garden,' in the ordinary sense, at all. If the reader tries to carry in his mind a 'picture' of all those confusing details, his imagination will be too much encumbered to catch the poem's true meaning. Shelley wants us not to see the flowers *en masse*, but to feel the spirit of beauty that pervades them all. The narcissi 'Who gaze on their eyes in the stream's recess, Till they die of their own dear loveliness'; 'the Naiad-like lily of the vale, Whom youth makes so fair and passion so pale'; the rose that unveiled herself 'Till, fold after fold, to the fainting air The soul of her beauty and love lay bare':—all are but successive impersonations of 'the Spirit of Love felt everywhere.' Each image we can and should forget, for the time being, provided we receive and retain this impression from each of them, with a due sense of their cumulative charm. Shelley does not ask us to localize his flowers in a defined garden. The illusion is the more complete because it is not optical but spiritual.

The most marked characteristic, indeed, of Shelley's æsthetic faculty, is the supremacy of the spiritual element over the sensuous. Not, of course, that there is no room for sensuous imagery in his poetry; but while a beautiful substantial object meant much to him, a beautiful suggestion of the evanescent

ideal meant much more. The exquisite similes in the *Skylark*, for example, of the glow-worm and the rose, breathe as warm and caressing a love of the beautiful, for its own sake, as one is likely to stumble upon even in Keats. But it is not chiefly the glow-worm itself that is beautiful to Shelley's imagination, nor the 'dell of dew', nor the 'aerial hue'; it is the idea of the glow-worm spreading its mild influence around, but itself shrinking into timid seclusion. It is not the rose, nor its leaves, nor its scent, that charms one most, but the idea of the wooing of the winds and the diffused spirit of sweetness and love. Prof. Alexander of course recognizes Shelley's mythopœic tendency, and has indeed a very discriminating paragraph upon it, but I think he fails to make clear how large a part of the poet's genius this tendency controlled.

Prof. Alexander says (p. 302): 'The blank verse of *Alastor* is evidently affected by the study of Wordsworth (cf. *Tintern Abbey*, for example), and the influence of the elder poet is apparent also occasionally in individual phrases.' This is true enough, as far as it goes, but such passages as

Every sight  
And sound from the vast earth and ambient air  
Sent to his heart its choicest impulses—

betray an indebtedness deeper than the mere cadence of the verse or the catch of an individual phrase. Indeed, during the years 1815 and 1816, Shelley was so far a Wordsworthian as even to infuse some of the new gospel into the third canto of *Childe Harold*. In his Introduction, p. lxxxviii, Prof. Alexander speaks of Wordsworth as 'seeing in [natural] phenomena the workings of one divine being'; and on p. 363 he speaks of Shelley's 'idea of the presence of one divine informing spirit in all nature, of which the soul of man is but a single manifestation' as being 'akin to, if different from' the doctrine of Wordsworth's *Tintern Abbey* lines. With diffidence I must avow a suspicion that Prof. Alexander has prepared this volume without refreshing his memory as to the exact tenor of Wordsworth's natural religion; for otherwise he hardly would have expressed it in just this way, and surely could not have slighted so strangely the influence of the older poet upon the younger.

Perhaps the editor purposely avoids tracing 'influences', for undoubtedly the business is often overdone; but in the

case of such a poet as Wordsworth, whose acquaintance most students of Shelley will already have made, it is surely worth while. In the notes on *Epipsychidion* (p. 356), the influence of Dante is practically relegated to a foot-note reference; and here again, while the editor's policy is easily understood, I think he has made a mistake. His introduction to the poem is really excellent, so far as it goes, but it cannot be possible to get exactly Shelley's point of view without some knowledge of his great model in allegory. In this extraordinary fantasia Shelley has used a mediæval form for the expression of an idealized Renaissance passion, and if some elementary explanation of the process were provided, the student would be far better able to adjust his faculties to the poem's demands. So too, in Prof. Alexander's remarks on *Prometheus Unbound*, he neglects an excellent opportunity to illumine the subject by a striking comparative study. The drama was written shortly after the poet's summer with Byron in Switzerland, and it was during that summer that Byron was beginning to work out his idea of the same theme in *Manfred*. The way in which the two poets have simultaneously developed such utterly opposite ideas out of the same material, is one of the most curious facts in their joint history. But this suggestion is perhaps hypercritical, for the editor's introduction to the *Prometheus* is really very good.

Thus far I have mentioned only Prof. Alexander's literary notes. Upon what theory the notes in general are based, I do not understand. They are partly æsthetic, and partly explanatory and scholastic; but they are largely without system. It seems proper enough, in annotating the *Ode to the West Wind*, not to explain the words 'Mænad' and 'Baiaë'; but why then, when the same words occur a few pages farther on in *The Sensitive Plant*, should they receive a note apiece?

It would be a good thing if in books like Prof. Alexander's the two divisions of the commentary were kept distinct: that is to say, if notes which will help the student to a first appreciation of a poem were put by themselves, while those which ought to guide his subsequent study were left to follow after. For example, the reader who approaches *Alastor* for the first time will be much assisted by such comments as those on ll. 67, 129, 140, 479, etc.; they give him apt suggestions as to the main tenor of the symbolism: but as the book stands, he can

get at those suggestions only by struggling through miscellaneous material about the zodiac of Denderah, Ovid's *Metamorphoses*, and the topography of the Hindu-Kush Mountains and the Aral Sea. These matters are all indirectly relevant, for all throw an interesting light on Shelley's method of composition ; but the genesis of *Alastor* is not the thing that a beginner should consider first.

In the explanatory notes I have marked but a few details that seem open to criticism. On pp. 306 and 307 the editor quotes four unsatisfactory explanations of the curious passage in *Alastor* :

On every side now rose  
Rocks, which, in unimaginable forms,  
Lifted their black and barren pinnacles  
In the light of evening, and its precipice  
Obscuring the ravine, disclosed above,  
'Mid toppling stones, black gulphs and yawning caves,  
Whose windings gave ten thousand various tongues  
To the loud stream.

He is unable to approve of any of the four, or to suggest a fifth. Dowden's analysis of the passage is clearly correct, making 'its precipice obscuring the ravine' a parenthetical nominative absolute, and 'black gulphs and yawning caves' the object of 'which disclosed'. All difficulty is removed if one observes that the black gulphs, etc., were not at the top, as Dowden thinks, but at the bottom of the precipice. 'Disclosed above' means 'disclosed to one looking down from above.' The rocks are so high and steep that the bottom itself is hidden in shadow ; only a yawning blackness is visible from the top.

On p. 312 the lines in *The Euganean Hills*

Son and Mother, Death and Sin,  
Played at dice for Ezzelin,  
Till Death cried, 'I win, I win !'

are merely said to be suggested by Milton's Sin and Death. Surely they are from *The Ancient Mariner*. In the original version of that poem, from which Shelley must have won his first familiarity with it, was the stanza

The naked hulk alongside came  
And the Twain were playing dice ;  
'The game is done ! I've won, I've won !'  
Quoth she, and whistled thrice.

The 'she' here referred to is now known to be neither Sin nor Death, but 'the nightmare Life-in-Death'; but this addition was inserted only when the poem reappeared in *Sibylline Leaves*. As it stood in four successive editions of the *Lyrical Ballads*, her companion was an unnamed skeleton, while she was described as having a 'skin as white as leprosy', and being 'far liker Death than he.' Shelley's reminiscence of this passage was therefore not a surprising perversion.

On p. 347 we read that 'Arcturus was the name of the constellation of the Little Bear, or of a star in it.' Is there any authority for this? The name is sometimes applied to Boötes, or even (strange to say) to Ursa Major: but when did it designate a star in Ursa Minor?

On p. 349 (in the note on p. 204, l. 34) Prof. Alexander seems to scan the line

Scorn and despair,—these are mine empire

by reading 'empire' as a trisyllable (adopting the atrocious suggestion of Mr. Forman). 'Empire' is a disyllable,<sup>1</sup> accented on the ultimate: the pause in the verse takes the place of a light syllable, as so often in the old dramatists. The effect is to bring a tremendous ironical emphasis on the word 'these':

Scorn and despair,—*these* are mine empire.

For the accent of 'empire', cf. the other passage cited by Prof. Alexander, where it rhymes with 'fire'.

On p. 364 the 'obscure compeers', in the first stanza of *Adonais*, are called 'the other hours which are not made memorable by the death of Adonais'. Surely they are the future hours. I should explain the phrase by the lines which follow in the poem, not by the line preceding.

Prof. Alexander's selection of poems is excellent. Many lovers of Shelley will regret that he has left out the stanzas beginning 'Away! the moor is dark beneath the moon' and 'Far, far away, O ye Halcyons of memory'; and of course Shelley cannot be treated fairly without considering *The Cenci*: but individual preferences will not cause any quarrelling in this case, and of course the design of the volume (*virgin-*

<sup>1</sup> If we must have a trisyllable in the verse at all, it should of course be 'despair.'

*ibus puerisque*) necessarily excluded the tragedy. Perhaps it was the same consideration that dictated the omission of *Julian and Maddalo*.

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J. C. Poestion, *Isländische Dichter der Neuzeit in Charakteristiken und übersetzten Proben ihrer Dichtung*. Mit einer Übersicht des Geisteslebens auf Island seit der Reformation. Leipzig. Verlag von Georg Heinrich Meyer. 494 pages 8vo.

WHILE the old Icelandic literature has of late been studied with an ever increasing interest throughout most of the civilized world, Iceland of to-day and its literature are even to Germanic scholars to a large extent a terra incognita. Of course, everybody knows that some of the most proficient scholars of Germanic, particularly Old Norse-Icelandic, philology have been Icelanders, and that, as a whole, scientific studies have in different branches been carried on by Icelanders with splendid results. But modern Icelandic poetry has been so entirely overshadowed by the old literature, that hardly any attention has been paid to it by the world at large, and even rather scant interest in it evinced by the Icelanders themselves. It is not altogether an advantage for a people to have had a great past, be it in literature or in history. The great past, no doubt, is a shining example, but at the same time it acts to a certain extent as a damper on new energy and new talent. The old forms, the old ideas have such a strong hold on public taste, that there is hardly any chance for new development. And it is very hard for the new talent to be recognized at its real merit, because the old classical standard is always kept ready to reduce new claimants to fame ad absurdum.

The first record of Icelandic literature as a whole was given by Ph. Schweitzer in his 'Geschichte der Skandinavischen Literaturen,' but that work can by no means be compared with the thorough and exhaustive treatment of Icelandic literature in Poestion's book. This work is divided into three parts. In an introduction of 45 pages the author first familiarizes the readers with Icelandic conditions of life from the very first settlement of the island by Norwegians in the 9th century and down to our times. This part of the work, although very

interesting, seems to me to be somewhat lengthy, as, in my opinion, the author presupposes too little knowledge in his readers, for it can almost be taken for granted that the book will find very few readers who have not studied Old Norse and Icelandic history and literature.

Upon the whole, the greatest fault of the book is an absence of composition. The second part of the book is the synopsis of the 'Geistesleben' in Iceland after the Reformation. Now one would suppose that the ground for this synopsis was prepared by the 'introduction' of 45 pages. But that is not so. The author first in a 'Rückblick' of 30 pages treats of conditions of life from the classical age down to the Reformation. The same thing happens with the third and last part of the book, which begins on page 202. This part of the book, entitled 'isländische Dichter der Neuzeit,' is the book proper, and we would imagine that the author now would get right down into *medias res*, and so it appears, because he starts with a chapter headed 'Hallgrimur Pietursson,' but under this heading we first have eight pages setting forth the influence of the Reformation on the intellectual life of Germany, the Scandinavian countries and Iceland.

The author's arrangement of the subject matter necessarily implies a lot of repetitions, in the last part of the book, of things said in the second part, because most of the modern Icelandic poets have also, in some other way than by poetry, exerted their influence on Icelandic society, inasmuch as they, all of them, besides being poets, also fill some other position in society.

The author's work bears witness of a thorough learning and an exhaustive study, and of poetical taste in the translations—most of the translations of the specimens of Icelandic poetry quoted being by the author himself. How far these translations are faithful renderings of the Icelandic originals I am to a large extent unable to say, as it is very few of the Icelandic poems I have had an opportunity to compare with the translations. But we have Dr. Björn Magnusson Ólsen's word for it, that the translations faithfully render the meaning and poetical character of the originals, and it must be admitted that a good many of these poems strike the reader as forceful manifestations of poetical talent, although some of them appear to be rather dry.

Occasionally the author's critical opinions impress us as rather untenable and antiquated. So, above all, in his judgments about modern Danish literature and authors. So in the rather superficial manner in which he combines several authors into one chapter, and so do his often expressed opinions about the 'ideal' in poetry. Thus, e. g. on page 431, where he speaks about Benedikt Grøndal's *Gandreid*; 'Köstlich ist *Gandreid*, eine grobe aristophanische Komödie und stellenweise unübertroffene Parodie auf gewisse, namentlich literarische Verhältnisse auf Island. Besonders gelungen ist darin die Parodie eines Gedichtes Helgi Halfdanarsons, die wohl vergeblich ihres gleichen sucht. . . . Als Dichtung im höheren Sinne kann *Gandreid* nicht in Betracht kommen.'

Does the author also mean that Aristophanes' comedies cannot be considered poetry in the 'higher sense'?

The author has devoted a considerable part of his life, his entire otium of late years to Scandinavian philology and literature. And he has in the different branches of this science produced works, almost all of which stand to-day as standards in their class and as enduring monuments of the author's thorough scholarship and inexhaustible energy.

Among these works we may here make special mention of two: *Lehrbuch der Schwedischen Sprache* and *Lehrbuch der Dänischen Sprache*, both of which have recently appeared in the second edition, published by A. Hartleben of Vienna. The first edition of both these books were considered to be very good grammars of the languages in question; they have now been considerably enlarged, and the author has had the assistance of native scientists for proof-reading and revision. Thus the new edition of the Danish grammar has been revised by Dr. F. Dyrland of Copenhagen, who is generally considered to be the greatest living authority on modern Danish. The author has also had the benefit of several new publications, especially Dahlerup and Jespersen's little manual of Danish phonetics, Mikkelsen's large Danish grammar, and several treatises by the above mentioned Dr. Dyrland. Mikkelsen's Danish Grammar, which appeared in 1894, is the most exhaustive treatment of the subject in existence, being at the same time historical and phonetic; but it is a very hard book to get through, largely on account of the puristic tendency

prevalent in Danish grammatical literature since the days of Rask, which has led the author to substitute Danish grammatical terms for those internationally accepted. It is really too bothersome when, in reading a grammatical work, one has to ponder about the meaning of every fifth or tenth word.

To return to Poestion's grammars,—they can be thoroughly recommended to everybody who wants an exhaustive and reliable treatment of the Scandinavian languages, and it is worth mentioning that at the University of Upsala Poestion's Danish and Norwegian grammars have been accepted as the standard books to be used in preparing for the M.A. degree in the respective languages.

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*Alf Torp and Hjalmar Falk. Dansk-Norskens Lydhistorie, med saerligt hensyn paa orddannelse og böining. Christiania, 1898. 267 p. 8vo.*

THE very title of this book supports my assertion in the foregoing review, that Norwegian grammarians of the present day are very careful not to say 'Norwegian' when they mean 'Dano-Norwegian.' The present book is the outcome of a series of lectures recently delivered by Professor Torp at the University of Christiania, afterwards revised and published by the author together with his colleague Professor Falk, of the same University. The book takes its point of departure in the Old Danish language, and shows the development of the present Dano-Norwegian sounds from that source; still, a good many phenomena are explained by reference to earlier stages of the development, not only within the Germanic languages, but in the whole Indo-European family of languages.

I have my doubts whether the authors have always caught and rendered the present Norwegian sounds correctly: so for instance on page 50 they indicate a short æ in *lærling*; to me the æ in this case is decidedly long: and I have never heard *laante* (page 53) short, nor *bådsmand* long, instead of *Båasmand* (short å-sound).

On page 83 we have an interesting example of the extent to which the English construction of making the indirect object

of the active verb the subject of the passive has become usual in Dano-Norwegian (N. B. I do not by calling it the 'English' construction mean to say that this construction has come from English to Dano-Norwegian, although the English usage may have exerted some influence); the authors, two philological professors, without having the slightest sense of its being a sin against good grammar quote an example: *han blev budt en stor sum*,—he was offered a large amount, instead of *der blev budt ham en stor sum*. Upon the whole it must be said, that the language of the authors cannot serve as an example for those for whom the book is intended (language teachers in the secondary schools and also in the public schools); it may be that I, on account of my protracted absence from home, have lost touch with the development of the language, but I confess I do not enjoy forms like *omlydede*, *omlydedes*, etc., of an entirely new active verb *omlyde*, probably formed analogously with the German *umlauten*, nor do I like *fortonig stavelse*, meaning a syllable in front of the stressed one.

On page 151 it seems as if the authors have been more guided by the letter than by the sound when they, after having stated a rarely occurring change from *o* to *a* in Norwegian words say: 'in the same manner Eng. *o* is rendered by *a* in some words as *sjaþ* from Eng. *shop* et al.'

The book explains the sound developments of the present Dano-Norwegian language by a fulness of examples, and it is made very handy as a repertory for the student by a complete index of all the words spoken of in the text. The book is the first of its kind in Dano-Norwegian literature, and being written by two very competent men and up to the standard of modern science, it is exceedingly welcome. But a book that is still to be written, which we hope some Norwegian linguist will take up soon, is an exhaustive and detailed study and statement of the gradual development from the Norwegian language of the 13th and 14th century to the Danish language in use in Norway in the 16th century. Such a book would be of the highest interest, also for the reason that it would throw a light upon the language tendencies in a different direction in Norway of the present day.

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## THE STRENGTHENED NEGATIVE IN MIDDLE HIGH GERMAN.

### INTRODUCTION.

§ 1. *History of previous work on the strengthened negative.*  
—The subject of the strengthened negative in German was first discussed by Grimm (*Gram.* III, 726–740), who gave a list of some twenty words, with illustrations of their use in various periods. In 1862, I. V. Zingerle (*S. B. Wien* XXXIX 417–477) published an article which contains more than twice the number of words given by Grimm, with more than eight hundred quotations from Middle High German poets. In this list, he included a large number of illustrations of the use of *wind*, *wilt* and other words which are not strengthened but implied negatives. He also makes a number of statements as to frequency of occurrence, in various periods and places, of the strengthened negative, the foundation for which does not appear in the article. In 1870, A. Hoefer (*Germ.* XVIII 182–280) gave a list of the objects most frequently used in Middle Low German to strengthen a negative. In 1888, Gustav Dreyling (Marburg Diss.) published the examples of the strengthened negative, found in a large number of the Old French epics, and referred for previous work on the subject in French to Dietz (*Gram. Rom.* III 402, 419) and to Chevallet (*Origine et Formation de la Langue française.* 2d éd. Paris 1858. III 329). F. Meder (Marburg Diss. 1891) discusses the use in Old French of the strengthened negatives *pas*, *mie*, and *point*, which have become stereotyped in Modern French. In 1893, J. Hein (*Anglia* XV) discussed the forms of the strengthened negative found in English poetry from the twelfth to the sixteenth century.

§ 2. *Purpose of the present dissertation.*—The present dissertation had its origin in a desire to test Zingerle's con-

clusions by means of the results to be obtained from the Middle High German texts which have been published since 1862. Zingerle does not claim to give all the illustrations of the strengthened negative to be found in the works from which he quotes. A comparison of the material, given by him, with that contained in the Middle High German dictionaries of Benecke and Lexer, showed many additional examples. I have read most of the works used by him and, in most cases, have found more examples than he had given and have used his material only in the case of the works marked with a \* in the Bibliography. Most of these have more than the average number of strengthened negatives.

I have followed Hein and Dreyling in many points of arrangement and classification but differ from them and Zingerle in separating the cases of an expressed negative, strengthened by the specification of some thing of small size or value, from the cases in which a negative is implied by a comparison with an object of small size or value. Hein attempts to show that the latter usage grew out of the former. In most cases of the implied negative the verb *sîn* is the one used, while it very rarely occurs with the strengthened negative. The use of the same verb, coupled with the same object in the two cases, is so rare that it seems improbable that the one arose from the other. Hein is the only one who makes any statement, based on classified examples, as to the comparative frequency of the occurrence of the strengthened negative in particular periods, but his conclusions seem to depend solely on the absolute number of examples found. Of what value is any such comparison, if it does not take into consideration the amount of material from which the examples were taken? In this dissertation, the number of lines in which, on an average, one example of the strengthened negative is found, is taken as a basis of the comparison as to relative frequency of the usage in any particular time, place, or author. Of course there are elements of error here, and the results are not absolute.

Since the lines in different works are of different lengths, the amount of material in two works, with the same number of lines, may vary considerably, but since, in such a large majority of cases, the word used to strengthen the negative is found in the rhyme, this element of error is not as great as it at first might appear to be. The chance inclusion in, or omission from, a particular list of one or two works, or the assignment of a particular work to one list rather than to another, where the data, upon which the assignment is made, are uncertain, as often in the case of dates, might make a considerable difference in the figures obtained, yet I think that certain conclusions can be safely drawn from the summaries herein. I have attempted to give and classify all the cases found in the works read in which an expressed negative is made stronger and more definite by specifying some object, usually of small size or value, as a basis of comparison; not excluding, as Hein has done, the cases in which this object is used literally. As he shows, the figurative use grows out of the literal, and the difficulty of deciding whether, in a particular case, the use is figurative or literal, is so great that it did not seem worth while to make the attempt.

§ 3. *Objections to Zingerle's statements.*—Zingerle's examples are drawn principally from a quite limited period; his conclusions seem to rest on general impressions and are often unsupported by the facts. (1) His statement (pp. 474, 477) that the use of the strengthened negative enjoyed a brief popularity in the first half of the thirteenth century and that, in consequence of its excessive use, a reaction against it took place, is not supported by the facts; though it is to a certain extent true as to the use of the word *hâr*. The relatively slight decrease in frequency in the second half of the thirteenth century is apparently due to the occurrence in this period of several long religious poems, with a small number of examples. (2) The supposition that the strengthened negative was used much less frequently in Middle Germany and on the

lower Rhein than in Austria or Bavaria was probably based on the small amount of material from the first two localities. Reference to the geographical summary will show no very noteworthy differences in frequency of use between the different dialects, except the greater frequency in Alemannic territory, which may be explained by the occurrence here of several late popular works with a large number of examples. (3) His conclusion (p. 473) that certain poets of the later part of the thirteenth century, e. g. the poet of the Lohengrin and Rudolf von Ems, avoid the use of the strengthened negative, is not strictly true. Lohengrin has 5 examples in 7670 lines or one in 1534 lines, i. e. more than the general average. Rudolf von Ems has 5 examples in 22928 lines or one in 4585 lines, a rather rare use but hardly an avoidance of it. (4) His statement (p. 475 note) that there is a great difference in the frequency of use in the portion of the *Passional*, edited by Köpke, and that edited by Hahn, the latter showing very few examples, must depend upon general impressions and on his failure to record all the examples to be found in the latter. *Pass. K.* has 36 exs. in 67000 lines or one in 1861 lines; while *Pass. H.* has 16 exs. in 37000 lines or one in 2312 lines, certainly no very great difference.

§ 4. *Conclusions.*—One general conclusion can, I think, be drawn from the summaries herein, and that is, that, between 1200 A. D. and 1500 A. D., the frequency of occurrence of the strengthened negative is not determined by date or locality, but is affected somewhat by the character of the composition and more yet by the preference of the individual author.

As an illustration of how far chance influences the use of the strengthened negative, let us take Konrads von Würzburg *Der trojanische Krieg*; between lines 21499 and 35548, or more than 14000 lines, there are no examples; or e. g. *Meleranz*, which has only one example in 12840 lines. If we had only these parts of the works of these two authors, we might say that they avoid this use,

and yet taking their works as a whole they show a fairly frequent use of the strengthened negative. The many words which rhyme with *hâr*, *ei*, and *strô*, no doubt influence the frequency with which these words were used, as they furnished a convenient means of completing a verse. They occur, however, often enough in prose and non-rhyming words to show that their use was not entirely dependent on the ease of their use as rhyming words.

§ 5. *Comparison with French and English.*—A detailed comparison of the relative frequency of the use of the strengthened negative in Old French, Middle English, and Middle High German cannot be made owing to insufficient data in the dissertations of Heyn and Dreyling. The Old French used more than twice as many words to strengthen the negative as the Middle High German, and the examples, as given by Dreyling, are three times as numerous as those given in this dissertation. In Renaus de Montauban (Stutt. Bibl. d. Lit. Ver. LXVII) there are 39 different words used 95 times to strengthen the negative, or one example in 182 lines. These facts would indicate that this usage was much more frequent in Old French than in Middle High German. In Old French more than one-third of the examples are names of coins; then follow, in order of frequency, products of nature, and parts of clothing. Why there should be such a great difference in the frequency of the use of the names of coins in Old French and Middle High German, I cannot say, unless possibly they formed a convenient rhyming word in Old French and did not in Middle High German.

§ 6. *Origin and character of the Strengthened Negative.*—Dreyling, following Chevallet, argues strongly for the popular origin and character of the use of the strengthened negative. But for Middle High German, since here the literary works were so largely influenced by the French where this use was so prevalent, it is difficult to say whether its use is due to French influence or is of a popular character. The Old High and the Middle Low

German do not offer any convincing proofs on the subject. The amount of popular literature in Old High German is so small that the absence of the strengthened negative proves nothing as to its use among the people. In Middle Low German, the amount of literary work is so small and of such a late date, and the choice of words used is so evidently influenced by the High German, on the one side, and by the Dutch, on the other, that no conclusion can be drawn from the relatively great frequency of its use of the strengthened negative. The greater variety of words used to strengthen the negative in the fourteenth and fifteenth centuries, and the extensive use made of this form by certain popular writers, argue for the popular character of this usage but prove nothing as to its origin.

The presence of a large number of examples in Heinrich von Veldeke would argue in favor of a French origin, and probably both the French literary influence and its popular character contributed to the frequent use of the strengthened negative. An absolute negative may be made stronger to the ordinary mind either by repeating the negative particle or by specifying some small thing as a basis of comparison. In German the former was first in order of time and on its gradual disappearance was replaced by the latter. In Middle High German the two exist side by side, the repetition of the negative particle becoming gradually less frequent. Portions of thirteen works of the twelfth century have 1025 double negatives to 1253 single ones, while portions of nine works from the thirteenth to the fifteenth century have only 205 double forms to 1174 single ones.

§ 7. *Appendix*.—In the appendix, there is included a number of implied negatives and of those strengthened by specifying things not of small size or value. The number of examples in the first two lists is not large, but some of them are very interesting, especially those in B.

I did not think it necessary to give many of the passages in which the words found in the categories in the Appendix occur, as they do not come within the main purpose of this treatise.

## A. OBJECTS TAKEN FROM NATURE.

## I. ANIMALS.

a. *Entire*.—a) *Huon* : (1) *Ich acht der andern nicht ein huon*. Ring 14b-6; (2) *Vor jm wirdt bleyben nit ein huon*. Fasn. N. : 33-25; (3) *ine gefloch niemer von in huon*. Parc. VIII 654.—β) *Genselin* : (1) *doch hilft sie nit ein genselin*. Lilcron. I 63-10-7.—γ) *Mûs* : (1) *Und sich nindert regte ein mûs*. Trist. H. v. Frei. 5922; (2) *Das mich nit hett ghort ein mûs*. Fasn. N. 21-21; (3) *bi mir begieng sich nit ein mûs*. Lilcron I 62-3-8; (4) *Er werte nit ainr mûs*. Netz 8847; (5) *Hab nit sorg als um ain mûs*. Lilcron. I 42-14; (6) *Nune torstet ir niht erschrecken eine mûs*. Laur. 339.—δ) *Vogel und mûs* : (1) *sô enwart nie in keiner vrist sô kleine ein vogel noch ein mûs der müge kumen in das hus*. Trist. H. v. Frei. 5777.—ε) *Kacz und mûs* : (1) *In dem ganczen huss is nit so vil spîs das sich ein kacȝ oder ein mus erwerben möcht*. Volksb. 284-12.—ζ) *Humel* : (1) *eines humels an einem vaden solt man dir niht gedruwen*. Spgl. 161-3. g) *Mükken* : (1) *dar umbe vorht ich nicht ein Mükken*. MS. H. III 199-16-8.—h) *Lûs* : (1) *Triefmas ist mir nicht ein lûs*. Ring 23c-13; (2) *Des acht ich nit ein lûs*. Ring 53d-23; (3) *ich gâb um niemant nit ain lûs*. Fasn. 397-25.—i) *Floch* : (1) *Ich engebe umb sie nicht ein floch*. Pass. Als. 4591; (2) *Ich kundt nit wol ein floch getöten*. Fasn. 1063-22. Fasn. N. 8-18.—k) *Made* : *Iden mochte eme weit geschaden Also vele als zwo maden*. Karl M 588-37.—l) *Milwe* : (1) *daz sich vor ime verbirget niht sô kleine als ist ein mil-we*. MS. H. II 236-3-3.—m) *Creaturen* : (1) *Ouch hân ich nichts mê begehrt Joch keine creaturen wert Wan got alters eine*. Elis. 6742.

b. *Parts of bodies*.—a) *Hâr* :

This word occurs so frequently that it seemed unnecessary to give more than the verbs with which it is used.

## 1) As a measure of distance it is used as follows with

- (1) *beweit sîn* : Pass. K. 39-23.
- (2) *bewegen* : Pass. K. 177-43.
- (3) *bringen* : Ludw. 2331.
- (4) *komen* : Ga. I 390-59 : Schleg. 255-14.
- (5) *ledic sîn* : Berth. I. 71-20.
- (6) *lösen* : Pass. H. 33-76.
- (7) *belösen* . Erec : 8144.
- (8) *minnern* : Krone, 12341.
- (9) *regen* : Findl. 224-97 : Pass. K. 29-43.
- (10) *treten* : Pass. K. 324-68.
- (11) *übertreten* : Reinf. 23501.
- (12) *tucken* : Brun. 1027.
- (13) *uber riten* : j. Tit. 2359-2.
- (14) *ufrichten* : Netz 9194.
- (15) *vallen* : Netz 540, 969.

(16) *velen* : Netz 10133, 13633. Fasn. 509-29; Mont. 131-92; 107-27; 109-24; 156-548; 177-56; 180-168; 193-44.

(17) *verlân* : Licht. 390-5.

(18) *verrucken* : Reinf. 113.

(19) *verwandeln* : Krone, 20039.

(20) *vrîen* : St. Franc. 4641.

(21) *wanken* : Reinf. 4386; MS. H. II 89-15-1.

(22) *wanc gewinnen* : Reinf. 10105.

(23) *wandels sîn or haben* : Ga. I 392-104; Wigam. 3578. MS. H. II 81-9-5; 268-12-11.

(24) *wandels erkennen* : Schachged. 5171.

(25) *wîchen* : Lilcron. I 54-7-13.

(26) *ziehen* : Licht. 346-17.

2) *Hâr* is used as a measure of value with the following verbs :

(1) *achten* : Whlm. 4585; Alex. L. 6722; Pass. K. 299-27; Mone II 317-3283; Lanz. Fuet. 151-7; Wigal. 6197; WG. 3664; Amis 1278; Troj. 15461, 18150; Wart. 505; MS. H. III 217-4-9.

(2) *sich betragen* : Krone 17552.

(3) *geben* : Karl M. 378-32; Reinf. 16727; Netz 2142; Trist. 16537; Wigal. 10320; Fasn. 614-9; Fasn. N. 293-44; MS. H. I 366-26-6.

(4) *gevallen* : Karl 5939.

(5) *helfen* : Tand. 14360; Pass. H. 365-81; Pass. Als. 6524; Lanz, Fuet. 29-1; Mont. 220-94; Ga. I 25-157; Veld. 11109; Hartm. Klage 1257; MS. H. II 192-37-6; Troj. 8626; Wart. 1270.

(6) *keren* : Pass. K. 413-64; Ort. 146-4; Sig. 249-16-3; Livländ. 6514.

(7) *lônen* : MS. H. III 268-2-11.

(8) *schaden* : Steinb. 211; Pass. K. 174-38; Reinolt 14844; Alex. L. 21644; Lutw. 3225; Pass. Als. 4077; MS. H. I 183-86-6, III 385-3-3; Iw. 579; Büchl. 713, 750; Krone 15988; Mel. 6085; Sachsen. 2693; Walb. 825; RSP. 2339.

(9) *tiure sîn* : Krol. 3624; MS. H. II 100-1-10.

(10) *tiure finden* : Berth. II 263-18.

(11) *verwâhen* : Pass. K. 23-60; Büchl. 573; MS. H. I 83-33-7; Barl. 269-26.

(12) *vrumen* : Leben Jesu 327; a. Hein. 500; Gerh. 1918; MS. H. I 314-24-8, II 235-6-8; Urst. 109-55; Dietr. 9017.

3) *Hâr* is used with the following verbs denoting mental action or an action of the senses :

(1) *argern* : Pass. H. 10-53.

(2) *betrüeben* : Alex. L. 9959.

(3) *enphinden* : Berth. I 188-4.

(4) *sich erbarmen* : Pass. K. 610-87.

(5) *erkomen* : Pass. K. 63-45.

(6) *gewar sîn* : Krone 27593; 14768; Licht. 224-20; Schade 64-398.

(7) *genießen* : Karl M. 365-20; Fasn. 78-29; MS. H. I 75-13-4; Wolfd. A. 68-4.

(8) *hören* : Reinf. 7131.

(9) *kennen* : Krone 29004.

(10) *schamen* : WG. 2274.

(11) *sehen* : Reinf. 8059; Krone 14657, 23446.

(12) *trären* : Brun 1120.

(13) *trürens sîn* : Virg. 341-7.

(14) *trûwen* : Pass. K. 456-19.

(15) *vergezzen* : Krone 20333.

(16) *vernemen* ; Alex. L. 7633.

(17) *verstehen* : Veld. 10543.

(18) *vro sîn* : Pass. H. 93-8.

(19) *würhten* : St. Franc. 565; Pass. K. 175-33; Lilcron. I 53-4-13, II 308-10; Neidh. 90-14; MS. H. II 136-12-5, III 255-10-2; WG. 3010.

(20) *wizzen* : Trist. H. v. Frei. 2091; Pass. Als. 4526; Reinolt 9432; Krol. 99; Krone 16688, 25026, 27738; Licht. 13-31; Ga. I 391-90; MS. H. III 284-9-3.

(21) *wundern* : Pass. K. 514-19.

(22) *zwîfeln* : Krol. 987; MS. H. III 423-5-3; WG. 4518.

4) *Hâr* is also used with the following verbs:

(1) *bluoten* : Steinb. 279.

(2) *berüeren* : Krone 20790.

(3) *beswern* : GFR. 2219.

(4) *befinden* : Reinf. 8079.

(5) *bîwonen* : Bit. 2565.

(6) *baz gedienen* : Amis 1915.

(7) *danken* : WG. 4048.

(8) *die Rede diuten* : Krol. 4625.

(9) *dursten* : Krol. 2951.

(10) *enblecken* : Krone 16813.

(11) *entsagen* : Reinf. 16331.

(12) *erbarn* : Reinf. 9748.

(13) *erliden* : Krone 28335.

(14) *gebrechen* : MS. H. III 61-8-5.

(15) *gebresten* : Krone 5845; MS. H. III 340-20-14.

(16) *glichen* : Brun 86; Fasn. 78-16.

(17) *gewinnen* : Erec 117; Greg. 2135; Iw. 7269; Wolfd. B. 790-4; Ecke S. 51-13, 112-4; Ecke Z. 24-5.

(18) *gewalt hân* : Dietr. 5066.

(19) *klecken* : Fasn. 85-16.

(20) *lâzen* : Dal. 25-13; Wolfd. A. 215-2.

(21) *letzen* : Heinr. 950.

(22) *liugen* : Tand. 6506; Veld. 8686; Urst. 114-4; Amis 113; Licht. 148-23; MS. H. I 80-11-5, II 172-11-5; Ga. I 432-1622; Pyram. 6, 348; Mone I 168-703; Dietr. 518, 3771, 4864.

- (23) *sanfter leben* : Erec 7793.
- (24) *nemen* : Licht. 273-32 ; Erec 7387.
- (25) *wirs phlegen* : Bit. 4979.
- (26) *prüeven* : Fasn. 81-19.
- (27) *retten* : Virg. 534-2.
- (28) *drater rîten* : Iw. 4607.
- (29) *ruoren* : Bon. 39-25.
- (30) *sagen* : Neidh. 236-9 ; Reinf. 8059 ; Ecke Z. 90-1.
- (31) *schiuhen* : Virg. 345-4, 664-7.
- (32) *schönen* : Netz 12635.
- (33) *sîn* : Berth. I 467-28 ; Wigam. 53 ; MD. Ged. Marienl. 14 ; Georg 5693.
- (34) *schöner sîn* : Berth. I 438-38.
- (35) *sîmen* : Karl 1365.
- (36) *trinken und essen* : Krone 29857.
- (37) *triugen* : Gerh. 5632 ; j. Tit. 5187-1.
- (38) *tragen* : Berth. I 73-7.
- (39) *trôsten* : Ga. III 438-197 ; Walth. 125-3.
- (40) *tuon* : Netz 4740.
- (41) *leides tuon* : Ecke Z. 90-13.
- (42) *wâr hân* : Erec 7520.
- (43) *verbern* : Ga. III 374-670.
- (44) *verbrennen* : Pass. K. 679-29.
- (45) *verliesen* : Tand. 2993.
- (46) *verscharn* : Georg. 3015.
- (47) *versêren* : Ecke Z. 78-13.
- (48) *versneiden* : Pass. K. 306-74.
- (49) *verstân* : Troj. 14890.
- (50) *verstûmen* : Iw. 6063.
- (51) *verwidern* : Krone 17357.
- (52) *verwîzen* : Alex. L. 15595.
- (53) *vinden* : Neidh. 82-14 ; Wolfd. B. 686-4.
- (54) *virmen* : MS. H. III 123-52-11.
- (55) *volloben* : Reinf. 13013.
- (56) *leider werden* : Flor. 7844.
- (57) *über werden* : Amis 1749.
- (58) *werren* : Amis 890 ; Wolfd. A. 501-3.
- (59) *widersitsen* : Wigam. 1637.
- (60) *zweiuunge sîn* : Livländ. 3219.

*Hâr* is used literally in the Rolandslied with *verruckken* Rol. 7730 and *verliesen* Rol. 5154.

*Hâr* is used also with the following modifiers :

- 5) *minniste* with (1) *enbern* : Berth. I 19-20, and (2) *geloben* : Berth. I 371-30.
- 6) *gespalden* : *kein man der untriuwe ie gewan*  
                   *so breit sam ein gespalden hâr* : Trist. H. v. Frei. 1385.
- 7) *halbes* :  
                   *din bannen vorcht ich niht als umb ein halbes hâr* : Wart. 655.

8) *kleines* :

(1) *du bist an dem lîbe nîht gesunt als dûr als um ein kleines hâr* : Salm. 3490.  
and with the following verbs: (2) *achten* : Kaufr. Ged. 90-117.

(3) *belîben* : Troj. 38629.

(4) *geben* : MS. H. III 222-8-4.

(5) *geniezen* : Kaufr. Ged. 26-85.

(6) *liugen* : Reinf. 7219.

(7) *rueren* : Diut. I 301-4.

(8) *schaden* : Kaufr. Ged. 20-193.

(9) *spîln* : Reinf. 14305.

(10) *versêren* : Kaufr. Ged. 67-389.

(11) *wern* : Reinf. 16355.

(12) *wîzen* : Reinf. 5899 ; Alex. L. 873.

*Hâr* is also used in the genitive modifying *grôz* and *breit*.

9) *hâres grôz* is found with the following verbs :

(1) *gebrechen* : Whlm. 4311.

(2) *helfen* : Berth. I 529-19.

(3) *ze staten komen* : Whlm. 5729.

(4) *rueren* : GFR. 2017.

(5) *schamen* : a. Hein. 1206 ; Wigal. 5430.

(6) *vergezen* : Berth. I 46-245 ; Tit. 33-2.

10) *hâres breit* is found with the following verbs :

(1) *durchgrunden* : Reinf. 7157.

(2) *haben* : Erec 8863.

(3) *scheinen* : Karl. 8147.

(4) *soln* : MS. H. II 192-87-11.

(5) *struchen* : Neidh. XXI 5.

(6) *vrdagen* : Reinf. 11773.

(7) *verswîgen* : Reinf. 13736.

(8) *wenken* : Troj. 19905.

(9) *wandels finden* : Loh. 389.

(10) *komen* : Helbl. I 1346.

11) *haut noch hâr* was found once.

*Es behielt mancher weder haut noch hâr* : Fasn. 629-7.

b) *Hand*. (1) *si gâb mir nymer ainer hand breit meines landes* : Fûet. Lanz. 170-33.

(2) *des enwas nîht hende breit belîben* : Parc. VII 1465.

(3) *etelîch unz an den morgen fruo slief nîht einer hande breit* : Bit. 9569.

(4) *Sie hetten âf der erden Nirgen einer hande breit* : Herb. 9572.

c) *Finger*. (1) *das irrem kein noch nie kein finger wund were worden* : Volksb. 234-27.

(2) *hât noch dem aller minnesten heiligen den aller minnesten finger nicht gelobet* : Berth. I 371-36.

(3) *nîht finger breit gescheiden* : j. Tit. 117-4.

(4) *ich sag iu baz durch solche nît verlûr ich nicht den kleinen finger* : MS. H. I 291-27-6.

d) *Spanne* occurs with *finger* in the following passage :

(1) *daz entruoger nie decheinen wis halbes fingers lang noch spanne* : Parc. XIII 1557.

e) *Nagel*. (1) *den aller minnesten nagel niht gelobet* : Berth. I 371-33.

f) *Hennen vuoz*. (1) *Und acht nicht umb einr hennen vuoz* : Ring 17c-38.

g) *Bräwe*. (1) *er mochte von in niht gehört umb ein bräwe werden* : Reinf. 223-55.

h) *Flocken*. (1) *ich het mich solcher niht gefrewet gein einer lerchen flocken* : j. Tit. 3930-2.

i) *Veder und Brä*. (1) *Sin prîs hat ie so ganze flugē Daz im nie halbe veder wart enzucket Noch von der veder ein halbe brä gereret* : j. Tit. 1404.

## 2. PLANTS.

a. *Parts of Plants*.—a) *Strô* :

(1) *wir geben umb iuwers hêren drô ze drîzig jâren niht ein strô* : Iw. 1440 ; Alex. L. 3230.

(2) *ezn, wac ir erriu ritterschaft engegen dirre niht ein strô* : Iw 7257.

Also with the following verbs: (3) *achten* : Karl 2990 ; Ga. III 228-1188 ; St. Christ. 348.

(4) *vûrhten* : Trist. 8873 ; Ga. I 436-1776.

(5) *wanken* : Pass. K. 385-13.

b) *Halm*. (1) *er hete einen halm dran niht* : Berth. I 343-7.

(2) *daz hûlf mich gein dîner sterke niht eines halmes breit* : MS. H. III 345-8-6.

(3) *das er die gerechtekeit nindert eines halmes breit durch keine herschaft verliez* : Pass. K. 246-94.

(4) *man möcht mit einem halme dazwischen nicht* : Hadam. 517-3.

c) *Krût*. *wir gend umb niemand nit ein krût* : Lilcron. I 556-3-2.

d) *Klett*. *Kain abbalas, bicht noch bett*  
*Verfacht dich nit als umb ain klett* : Netz 489.

e) *Bast*. (1) *Id en schade eme niet eynen bast* : Karl M. 813-61.

(2) *er ist nicht bastes wert* : MS. H. III 468b-21-2.

Also with the following verbs: (3) *achten* : Reinf. 8394 ; Veld. 11129 ; Ga. I 90-25 ; Ort. 569-4.

(4) *geben* : Reinolt 2820, 11882.

(5) *gewinnen* : Veld. 2800.

(6) *helfen* : Veld. 4795, 6417.

(7) *sin* : Veld. 12017.

(8) *vrumen* : Freid. 73-15.

(9) *vûrhten* : Karl M. 624-2 ; Reinolt 12819 ; Veld. 398.

f) *Kaff*. (1) *dar umb en was en niet ein kaff* : Karl M. 97-3, 305-5.

(2) *Id en halpe eme niet eyn kaff* : Karl M. 366-12.

Also with the following verbs: (3) *achten* : Karl M. 490-66; Reinolt 4871.

(4) *geben* : Reinolt 1688, 2748.

(5) *wizzzen* : Reinolt 6879.

g) *Vese*. (1) *sie geben umb uch nit ein vese* : Reinolt 6015; Hadam. 186-4.

(2) *noch ein vesen nit er enhd̄t gehd̄rt* : Reinolt 5152; MF. 117-7.

Also with the following verbs: (3) *achten* : MS. H. III 291-4-12.

(4) *koufen* : MS. H. III 28-14-12.

(5) *gelichen* : Weinschwelg 304.

(6) *schaden* : Fasn. 965-1.

(7) *swie st nie getaete m̄nes willen gegen einer hirszen vesen* : MS. H. III 468g-3-3.

h) *Arweiz wisch*. *ein laeren arweiz wisch gaeb ich niht umb ir aller kunst* : Helbl. II 1294.

i) *Spru*. (1) *nu wolte ich achten umb ein spru niht uf iuwer claffen* : Troj. 12706, 21152.

j) *Blat*. (1) *Gesell, thu uff den mund Und leg kein blat darfur* : Schleg. 217-1; Sachsen. 2283.

(2) *niht so tiuwer als umb ein blat* : Urst. 122-15.

(3) *Man hat ein m̄hen blat d̄dswischen niht getrieben* : Ga. III 122-414.

(4) *helfen* : Walther 231-8; Ga. II 485-698.

(5) *verstehen* : Veld. 2177.

(6) *vürhten* : Veld. 6387.

k) *Loup*. (1) *Und ir so vil ein linden loup niht achten* : j. Tit. 4711-3.

(2) *so ne trüge in niht vür umbe ein loup s̄n angest unt s̄n arbeit* : Trist. 16088.

l) *Brāme*. (1) *niht m̄r dan einen brāmen sie sich darunder sparten* : Krone 17111.

(2) *und gaebe ein brāme niht umb dirre hundert* : Krone 24690; Troj. 7186.

m) *Louches kil*. (1) *daz er niht eines louches kil noch eine bōne umb s̄n leben des m̄les dorfte d̄ gegeben* : Troj. 36414.

## 2. b. FRUITS.

a) *Bōne*. (1) *Di ist dir nicht einer bōnen wert* : RSP. 2420; Reinolt 9091; Bit. 3919.

(2) *s̄ gr̄z als ein bōne er niht ungelōnet lāt* : Mart. 198-96; MS. H. I 78-22-4.

(3) *or enpryste das nit vor ein bōne gegen seyn ors Beyart* : Reinolt, 8200.

(4) *geben* : Reinolt 3230, 9969; Troj. 36415; Trist. 16880.

(5) *rumen* : Reinolt 8010.

(6) *schaden* : Reinf. 20837.

- (7) *verwandeln* : j. Tit. 5081-2.  
 (8) *vrumen* : AB. I 234-661.  
 (9) *vürhten* : Reinolt 14774.  
 (10) *nu vürhte ich dñe stange und dich niht eine halbe böne* : Trist. 15995.  
 (11) *ich wendz niht mit dem, daz man schelt von einer halben bönen* : Ga. III 372-57.
- b) *Wicke*. (1) *so geb ich nit ein wicke umb einen jungen vürsten nicht* : Da. 227-10.  
 (2) *niemen hie erschricken so täre umbe ein wicken* : Mart. 214-88.  
 (3) *und in der volget niht wan eine wicke* : j. Tit. 3813-4.  
 (4) *ich vürhte im niemer wicken* : Virg. 515-10.  
 (5) *er erschrac niht ein wicke* : Virg. 631-6.
- c) *Kicher*. (1) *unde gebet niht ein kicher umb al der werlde vñtschaft* : Krone 25007.
- d) *Hirsen kornelin*. (1) *Der untriuwe nie gewan in dem reinen herzen sñ alsam ein hirsen kornelin* : Trist. H. v. Frei. 3148.
- e) *Linse*. (1) *ein bezzer pfant ze gebene het er nindert gröz gein einer linse* : j. Tit. 644-2.  
 (2) *er vürhtet nieman umb ein lins* : MS. H. III 265-8-7.
- f) *Nuz*. (1) *man hette nicht dar ab gehauwen in drissig iären um ein nuz* : Georg 5755.  
 (2) *und spricht das er nit schuldig sy Mñr vrowen haselnuz dry* : Sachsen. 1780.
- g) *Papel*. (1) *Und doch nie würt ainr papeln wert* : Sachsen. 389.
- h) *Slêhe*. (1) *ich weiz wol daz du nie bige sunde also breit sam ein slê* : Brun 6082.  
 (2) *Dar umb en was en neit eyn slê* : Karl M. 306-40.  
 (3) *Diu toht niht umb ein slêhe* : Krone 21273.  
 (4) *Sie dut glich als kunde si nit ein slêhe slinden* : Lilcron. I 265-21.
- i) *Ber*. (1) *das hulfe niht umbe ein ber* : Erac. 388; Helbl. IV 421.  
 (2) *achten* : Trist. 16272; Troj. 12679.  
 (3) *geben* : Parc. XI 360; Mai 53-4; Ga. II 97-363.  
 (4) *schuofen* : Urst. 114-16. *Brämber* occurs in the following passages :  
 (5) *das hulfe in niht ein brämber* : Mone Sch. 3-446; Fronleich 4076.  
 Modified by *zwo*, *ber* occurs as follows :  
 (6) *Ich enachte mich neit vur zwo beren* : Karl M. 584-17.
- j) *Swam*. (1) *weder ringe noch die schilte half sie niht mē danne ein swam* : Karl 5495.
- k) *Kirse*. (1) *und niht gein einer kirse erkanten sie noch er die penitente* : Tit. 4884-2.

1) *Bötil*. (1) *so achte man en eines bötils wert* : RSP. 1563.

(2) *Da sie den konig nit entsahen eine bottil von einer hagen* : Reinolt 11756.

m) *Hiefe*. (1) *sô gaebe ich ein hiefe niht umb alle iuwer hêrschaft guot* : Virg. 854-12.

n) *Grâz* denotes either a grain of sand or a kernel of grain and on account of the impossibility of separating the two meanings all the examples will be given here.

(1) *daz kumt im niemer für den stund als grôz als ein kleine grâz* : Steinb. 403.

(2) *waz hât unser frouwe dà mite ze schaffen? umb ein grûz nicht* : Berth. I 323-3.

(3) *seht wie grôz ein grâz sî sô vil was dà niht holzes bi* : Erec. 7525.

(4) *in enwar niht gein einem grâz* : Erac. 1077.

(5) *bestehen* : Wigal. 7575.

(6) *achten* : Troj. 34717.

(7) *geben* : Helmb. 1757.

(8) *besser haben* : Neidh. 98-35.

(9) *helfen* : Georg 2161.

(10) *schaden* : Georg 5691.

(11) *verliesen* : Mai 183-32.

(12) *verswigen* : Hahn, Jüd. 130-80.

(13) *vrumen* : Wigal. 114.

(14) *wenden* : Strick. 5-164.

(15) *daz ich niht ein hirszen grâz vûrhte daz gerumpel nider* : Helbl. I 380.

(16) *Man kûnde sîn niht gewinnen als grôz ein hirse grâz ist* : Berth. I 419-1.

### 3. INORGANIC OBJECTS.

a) *Tropfe*. (1) *si enmochten sich drop niet generen* : Veld. 6902.

(2) *das mir des alles niht enwirt ein tropfe* : Walth. 185-6.

(3) *wân dû hâst der wâren minne einigen tropfen nicht* : Berth. I 545-2.  
21-18.

(4) *So kunt man es umb ein tropfen nit sehen* : Fasn. 207-27.

(5) *da in enmochte nicht gelaben ein tropfe von eime vlut* : Pass. H. 235-48.

(6) *das nindert kein tropf darin belieb* : Fasn. 134-24, 208-3; Berth. II 103-11; Bartsch 252-307.

(7) *so mag ain tropf dar âz nit gân* : Lilcron. I 44-116; Pass. H. 49-76.

b) *Zaher*. (1) *doch niemand kain zaher um in waint* : Lilcron. II 133-91.

c) *Perle*. (1) *des was niht perlin grôz an dir vergezzen* : j. Tit. 5173-4.

d) *Koln*. (1) *Dar laz dy funken nicht eine koln werdin in dem haus* : Dal. 34-27, 60-20.

e) *Schime*. (1) *si duchte wesen nicht ein schime vor im alda besitzen* : Pass. H. 373-68.

f) *Zedel*. (1) *swie man sins adels ahtet niht gen eime zedel*: MS. H. II 258-1-2.

g) *Stoubelin*. (1) *noch an ir sträze enlaze deheiner slahte stoubelin*: Trist. 4917.

h) *Stein und stoc*. (1) *Hey en leys do zo der stunt weder stein noch stocke stân*: Karl M. 309-52; Reinolt 11918.

i) *Stoc* alone is used once. (1) *der konig lasst nit in iuwern lande einen stoc nit stande*: Reinolt 11952.

A number of common and vulgar objects are used to strengthen the negative.

j) *Perz quait*. (1) *umb disen rait En gebe ich neit eyn perz quait*: Karl M. 408-41.

k) *Kât*. (1) *sô gaeb denn umb in niemen ain kât*: Netz 8988.

(2) *die dink sind alle nit ains kâts wert*: Fasn. 695-11.

(3) *Und stet mir zêren niht ein kât*: Helbl. V 24.

l) *Schäiss*. (1) *Er achtet uns nit ein schäiss*: Ring 5d-7.

m) *Hor*. (1) *Davon der mynne lopwort Behagent mit nit umb ein hor*: Lutw. 1603.

(2) *Und achtent niemans umb ein hor*: MS. H. III 196-3-18.

n) *Stank*. (1) *Mun gaeb darumb nit ain stank*: Netz 8939.

o) *Farz*. (1) *Der eren acht seynit ein farz*: Ring 21d-35.

(2) *Umb dich so geb ich nit ein farz*: Fasn. 614-25.

p) *Vist*. (1) *umbe den gaeb er niht einen vist*: Steinb. 854; Ring 42b-43; Netz 8511.

(2) *Und wissind drum nit ain vist*: Netz 5884.

q) *Switz* or alternative reading *snitz*. (1) *ich geb umb uch al nit ein switz*: Mone II 315-3241, cf. Smeller, Bair. Wtrb. II 654b.

## B. OBJECTS OF HUMAN INVENTION.

### I. PARTS OF CLOTHING AND ARMOR.

a) *Ring*. (1) *des liez er nicht ab einen ring*: Bon. 158-4.

(2) *des geleip dû weder vadem noch ring*: Trist. 9508.

(3) *unz er vunf hundert ritter gwan den eines ringes niht enbrast*: GFR. 1019.

(4) cf. *riemen* 4.

b) *Snal*. (1) *daz wac niht umb einen snal gên dirre stimme*: Reinf. 22407.

c) *Riemen*. (1) *gewāpentritterliche daz im eines riemen niht enbrast* : Reinf. 8393.

(2) *daz sicherlich was nieman dem er eines riemen wollte bresten lāzen* : Reinf. 14664.

(3) *dem eines riemen niht gebrach* : Herb. 4946.

(4) *ir deheinen eines ringes noch eines riemen nie gebrach* : Wofld. A. 321-4.

d) *Sporen*. (1) *Ir enhant uns nie gegeben, kōnig suss  
einen spornen an unser vuss* : Reinolt 2395.

(2) *sie heten niht gebresten gen einigem sporn* : Kudr. 1391-2.

e) *Bant*. (1) *dat wēre dajegen niht ein bant* : Crane 3122.

f) *Briz*. (1) *Man sols uch nit verclugen um keyner hand briz* : Spgl. 188-16.

g) *Siden*. (1) *Siden breit*. (1) *iuwer staet sich von ir nie wolt siden breit ver-  
verben* : Loh. 1287.

(2) *krenke sīn* : Hadam. 358-7.

(3) *an der sippe sīn* : j. Tit. 4438-1.

(4) *gewirren* : j. Tit. 446-2.

2) *Siden grōz*. (1) *daz ez in nicht siden grōz enmocht gevrumen* : Loh. 2239.

(2) *vergessen* : j. Tit. 403-4, 4976-4.

(3) *vervahan* : j. Tit. 5446-1.

h) *Faden*. (1) *ze jungst behebt er nit ain faden* : Netz 12121.

(2) *mir bliβi nī über einen faden* : Mone II 388-269; Helbl. I 613.

(3) *dehein vaden an sīnem libe schein* : Wigal. 5428; Helmb. 1201; Ga. I 436-1756.

(4) *Nun hab ich mirn keyn vaden an* : Folz 526-94; Fasn. 373-10, 791-25.

(5) *Dern gespunnet nie vaden* : Neidh. 24-35.

(6) cf. Ring 2.

## 2. ARTICLES OF HOUSEHOLD USE.

a) *Nādel*. (1) *ditz gevrumt in niht nādel zwō* : Krone 2743.

(2) *man konde eine nādeln niergen an in gesteket hān* : Herb. 6772.

(3) *gein einer nādeln schīne belieβ Agors nit ane* : j. Tit. 5571-2.

(4) *Do gewan sie sō vil zwīfels, daz ūff einer nādeln spitze möhte geligen* : Berth. I 376-26.

b) *Zehg*. (1) *Ich geb ir nit ein zehg Umb alles das sie hat* : Spgl. 184-16.

c) *Beth*. (1) *Nit dan ein halbes beth Da mit sīn wir endrunnen* : Spgl. 142-29.

d) *Leffel*. (1) *Er līe dem man niht leffels wert* : Helmb. 671.

## 3. ARTICLES OF NUTRIMENT.

a) *Ei*. (1) *ir stet mir niht vur ein ei* : Alex. L. 20418.

(2) *achten* : Pass. K. 164-11, 625-46; Ring 10-20, 28-1; Elis. 8512; Lanz. Fflet. 350-12; Karl 6059; Diut. I 463-8; MS. H. I 110-17-4; Ga. I 415-970, II 416-253.

- (3) *enphaken* : Pass. K. 598-76.  
 (4) *entsitzen* : Troj. 21451.  
 (5) *geben* : Mai 155-10; MS. H. II 188-62-6; Sachsen. 5240; Ga. III 172-362; Fasn. N. 299-10; Kaufr. Ged. 28-156; Schilt. 210-3.  
 (6) *geleisten* : Berth. I 425-29.  
 (7) *haben* : Fasn. 79-18.  
 (8) *helfen* : Pass. K. 126-84; Ring 58-39; Veld. 5736; Troj. 2025, 9699; Pant. 1070.  
 (9) *koufen* : Mai 211-17.  
 (10) *nemen* : j. Tit. 2837-3; Berth. I 26-29.  
 (11) *schaden* : Troj. 9283.  
 (12) *boeser sin* : Troj. 2464.  
 (13) *sin* : Veld. 7824.  
 (14) *tugen* : Troj. 35548.  
 (15) *verwähen* : Flore 6490.  
 (16) *vürhten* : Licht. 543-7.  
 (17) *wandels haben* : Troj. 19917.  
 (18) *bezzet sin um zweier eier* : Helmb. 172.  
 (19) *die freude niht in selben kouften umbe ein halbes ei* : Neidh. 66-2; Troj. 9155.

b) *Brôt*. (1) *Ich koufte nit frundschaft um ein brôt* : Lilcron. II 76-18-4.

(2) *achten* : Kudr. 843-2; AW. I 53-551; Krone 7272; Ga. III 371-551,

(3) *geben* : Parc. V 82; MS. H. III 4681-6-4.

(4) *gewinnen* : Fasn. N. 149-20.

(5) *lösen* : MS. H. III 344-2-11.

(6) *vürhten* : Freid. 123-25.

(7) *vrumen* : a. Hein. 1092.

*Halbes brôt* is used with (8) *geben* : j. Tit. 300-4; Trist. 8673; Parc. III 798; MS. H. III 344-3-10.

Connected with *brôt* is a *bissen brôtes* and the word c) *Bissen* alone, usually used literally for the smallest amount of food.

(1) *sô haben ich und mein kint nit ein bitten brôts im haus* : Fasn. 54-15, 55-26; Fasn. N. 18-11.

(2) *Dennoch pleybt seyn nicht en bitten* : Ring 34c-25, 53-36.

(3) *Sô gsteht ich jm kein bitten nit* : Fasn. N. 43-18.

d) *Pan* (probably meaning bread). (1) *die zu lôn hetter nicht ein pan* : St. Christoph. 930.

e) *Trunk*. (1) *des hett ich nie genossen neur umb eij bösen trunk* : Wolk. 694-64.

f) *Müz* (a bit to eat). (1) *Das glaub müne halb ein müz* : Spgl. 198-15.

4. MEASURES. a. *Of Distance.*

a) *Vuoz*. (1) *wante sie theme rehte nie einen vuoz entwichen* : Rol. 5123 ; Salm. 1009, 2620, 4041 ; Pass. K. 360-43 ; Karl 1378, 7512 ; Alex. L. 22607 ; Reinf. 3356, 5218 ; Nib. 1716-4 (Zarn. 271-6-4) ; a. Hein. 307 ; Büch. 521 ; Bit. 11069 ; Rosen. 770 ; Wigal. 10149 ; MS. H. I 32-18-3, II 148-5-5, II 19-90-4, II 134-1-8 ; Neidh. 62-10 ; Helbl. III 182.

(2) *Artus het nindert vuoz getreten üz loblichen prise* : Tand. 15249 ; with *treten* also Tand. 246, 7251 ; Trist. 19265 ; Pass. K. 135-58, 159-3, 263-37 ; Pass. H. 308-80, 52-33 ; Helmb. 1226 ; MS. H. I 116-25-6, 178-43-8, III 272-4-9 ; Licht. 260-15.

(3) *bringen* : Pass. K. 30-1.

(4) *gân* : Pass. K. 459-64.

(5) *gestân* : Flore 5917.

(6) *jagen* : Karl 8992.

(7) *kêren* : Neidh. 240-9.

(8) *komen* : Walth. 218-4 ; MS. H. I 331-24-6 ; j. Tit. 5603-3 ; Troj. 14777 ; Virg. 337-12, 476-12.

(9) *lâzen* : MS. H. II 309-5-4.

(10) *mezzen* : MS. H. III 344-2-12.

(11) *scheiden* : MS. H. I 121-9-9.

(12) *steppen* : Mart. 150-101.

(13) *strûchen* : MS. H. II 79-12-10.

(14) *triben* : MS. H. II 14-63-6.

(15) *verstôzen* : MS. H. III 420-28-6.

(16) *volgen* : Neidh. 70-32.

(17) *wanken* : Pass. K. 508-51 ; Flore 6413.

(18) *wolden* : Pass. H. 389-45.

(19) *ziehen* : Pass. H. 365-79.

A more purely figurative use than in the foregoing is found in the following passages :

(20) *von mynem tode ist nit ein vuoz* : Lutw. 3557.

(21) *Dar um wart im ein vuoz nit baz* : Dalm. 181-10.

(22) *din verlouben ich nimmer vuoz* : Erlös. 4431.

(23) *es ist vor tage niht ein vuoz* : MS. H. II 237-9-13.

*Vuoz* is frequently found modified by *halb* as follows :

(24) *treten* : Barl. 283-13 ; Mart. 10-67.

(25) *entwichen* : Troj. 36550 ; Mart. 92-107.

(26) *sich gewîten* : Pass. H. 189-87.

(27) *gewenken* : Reinf. 7913.

*Vuoz* is used together with *trit*, both modified by *halb* :

(28) *dien kunden niender hin gewegen halben vuoz noch halben trite* : Trist. 11817.

And in connection with b) *Schrit* :

(29) *daz abe der stete niht mac getreten einen vuoz noch einen schrit* : Pant. 419.

*Vuoz* is used with c) *wanc* as follows :

(30) *der ritterlichem muote noch hêrren tugende an keiner stete nie vuoz noch halben wanc getete* : Trist. 1682.

*Wanc* is used alone as follows :

- (1) *daz dir mîn herze niemer wanc gewîche* : MS. H. III 274-5-8.
- (2) *daz ich gewenke nimmer wanc von in* : Licht. 425-5.
- (3) *du kumst hin niht einen wanc* : Flore 2351.

In the following passages the length of the foot itself is used literally.

- (31) *thaz vuoz niemer nemahte gebieten ane thie baren erthe* : Rol. 6955.
- (31) *sî trat niht eines vuozes spor vurbaz* : Reinf. 27098.

- d) *Trit.* (1) *dar âz sie nie trit getrat* : Whlm. 738 ; Helbl. I 155 ; Karl 502.
- (2) *gên* : Pass. K. 214-1.
- (3) *entwîchen* : MS. H. III 274-9-3.
- (4) *wîchen* : Pass. H. 187-32.
- (5) *lîden* : Pass. H. 229-40.
- (6) *wolden* : Pass. K. 487-92.

*Vuoztrit* is used with *treten* : Berth. I 563-11 ; Mart. 61-109.

*Bitrit* is used with (6) *nemen* : Pass. K. 525-94.

- (7) *komen* : Pass. H. 256-73 ; and with (8) *beweiten* : Pass. K. 179-86.

- e) *Mîle.* (1) *Daz er âf des heldes tût gerite nimmer mîle breit* : Bit. 12571.

#### b. Of Time.

- a) *Woche.* (1) *Er ist lichte vierzig jar alt und hât lichte der vierzig jar nie einen wochen nach gotes willen lebte* : Berth. I 491-3.

- b) 'Wink.' (1) *daz sie die selben juncfrouwen einen tac von in nie geluzen und halt ãne wîle als lange als ein brâwe die andern möchte gerûeren* : Berth. I 527-25, II 29-19.

- c) *Stunde.* (1) *des gân ich niemir stunde abe* : Reinf. 14923.

- (2) *begeben* : Marienl. 3-23.
- (3) *erwînden* : Reinf. 18091.
- (4) *gescheiden* : Veterb. 15-15.
- (5) *lâzen* : Da. 557-2 ; Vir. 371-2.
- (6) *rûeren* : Berth. I 243-35.
- (7) *ruowen* : Verterb. 47-22.
- (8) *sîn* : Lilcron. II 281-20 ; Trist. v. H. v. Frei. 6716.
- (9) *sparn* : Schachged. 6305.
- (10) *tragen* : Alex. L. 18290.
- (11) *treten* : Pass. K. 543-94.
- (12) *übergeben* : Reinf. 5141.
- (13) *verbèrn* : Reinf. 25076.
- (14) *vergezen* : Reinf. 2709, 13179 ; Tand. 765, 16651 ; Lanz. Fûet. 54-22 ; Whlm. 959.

*Stunde* modified by *halbe* is found in the following passages :

- (15) *der von den seinen nie kein hilf als umb ein halbe stunde gewan* : Da. 212-13.
- (16) *ruowen* : Reinf. 3418.
- (17) *sâmen* : Reinf. 6185.
- (18) *versagen* : Reinf. 18849.

- d) *Tac*. (1) *nimer tac in des verdröz* : Whlm. 569.  
 (2) *näch dich enlebe ich nimmer tac* : Dem. 3915, 4426 ; Pass. K. 274-71.  
 (3) *dienen* : Neidh. 95-17.  
 (4) *lāzen* : Ludw. 7809 ; Stauf. 75.  
 (5) *leben* : Weibe 721 ; Schachged. 360-19 ; Volksb. 92-26 ; Lilcron. I 303-204.  
 (6) *liden* : Pass. Als. 755 ; Bartsch. 276-1021 ; Trist. und Isolde 102-7.  
 (7) *schemen* : Schachged. 3668.  
 (8) *sparn* : Reinf. 23818.  
 (9) *sāmen* : Schachged. 5757.  
 (10) *tuon* : Schachged. 4550.  
 (11) *vergezzen* : Lanz. Flet. 54-22.  
 (12) *vristen* : Flore 5370.  
 (13) *wern* : Dalm. 39-11.  
 (14) *ich gebite nimmer einen tac* : Tochter Syon 2101.  
*Halben tac* is used with (15) *beliben* : Reinf. 4586.  
 (16) *behalten* : Licht. 257-8.  
 (17) *genesen* : Tand. 6127.  
 (18) *leben* : Mart. 2-80.  
 (19) *pflēgen* : Loh. 335.  
 (20) *staete werden* : Alex. L. 6367.  
 (21) *sāmen* : WG. 8654.  
 (22) *vreuen* : Weibe 101.  
 (23) *tragen* : Alex. L. 18290.

c. *Of Weight.*

- a) *Lôt*. (1) *da stët iu in aller nôt niht gen eime halben lôt* : Helbl. VII 920.  
 (2) *daz wak gen minnen niht ein lôt* : MS. H. II 222-1-16.  
 b) *Quint* (either a weight or a coin, equals a quarter *lôt*). (1) *ich gebe uch nit ein quint* : Reinolt 2429.

5. COINS.

- a) *Phennic*. (1) *ich en wolde om geben zu zolnen nicht einen phennic durch angst nôt het ich eine berg von golde rôt* : Dem. 6663, also with *geben* : Dietr. 1648 ; Ecke S. 52-13 ; MS. H. III 9-30-14 ; Amis 84.  
 (2) *der lāze ich einen phennic niht* ; Amis 2270.  
 (3) *gern* : Kudr. 297-3.  
 (4) *geniezzen* : Kaufr. Ged. 26-88.  
 (5) *hân* : Herb. 665.  
 (6) *nemen* : Bit. 4993.  
 (7) *verscharn* : Gerh. 2394.  
 (8) *sô krank das er nit scheyn vier phennic wort* : Reinolt 6965.  
 (9) *sô breit als ein phennic beleip ir niht beinander* : Helmb. 1884.

b) *Helbelinc.* (1) *einigen helbelinc sol nieman drumb enpfahen noch geben :* Berth. I 293-21.

(2) *den minneste helbelinc der ne wirt ime njemer versagit :* Gloub. 2611.

(3) *diu ist vor gote eines helbelinges niht wert :* Berth. II 264-13.

(4) *leisten :* Berth. I 342-39, II 61-25.

(5) *gelten :* Wolk. 687-252.

(6) *gewinnen :* Virg. 76-13.

(7) *versämen :* Berth. 244-31.

(8) *Umb ainen bösen helbelinc Sol im mein haus nicht zinsber sin :* Kaufr. Ged. 49-210.

(9) *man der helbelinc mîn noch nie gnôz :* Virg. 481-13.

c) *Haller.* (1) *Das uns nit ein haller bleybt :* Fasn. 881-7.

(2) *Und wer die sach noch so krumm Sô wirt mir nit ains haller drumb :* Fasn. 893-17.

(3) *Des ist ain pfund nit ains hallers wert :* Netz 9510.

(4) *Ich liess euch nit ein hallers wert :* Fasn. 186-24.

(5) *geben :* Lilcron. I 171-492 ; Fasn. 217-24.

d) *Bapel.* (1) *daz wac gên ir schönheit niht als umb ein bapel :* Reinf. 2177.

e) *Schilling.* (1) *Beyart darzu mager wart das er nit scheyn funff schilling wert :* Reinolt 12868.

e) *Sterlinc.* (1) *wizze, daz ich eines sterlinc des guotes nimmer gewüer mit mir :* Mai 127-18.

f) *Berner.* (1) *Daz maze drizic unde vier Niht einer berner gulle :* Mart. 60-75.

g) *Phunt.* (1) *Diu tusent gultent nit ain phunt :* Sachsen. 258.

(2) *daz er nimmer ein halbes phunt nit mit im sullen verbâwen :* Feldb. 501.

Also with h) *Mark :* (1) *De doch mit speyle niet gewan weder mark noch phunt :* Karl M. 18-25.

(2) *des wolte man der frouwen niht einer marke lân :* Wolfd. A. 278-3.

i) *Imperion.* (1) *Ja hett ich goldes tusend phunt Ich geb uch nit ain imperion :* Sachsen 87.

#### 6. SIGNS.

a) *Wort.* (1) *Sie sprach nie kein wort, noch wê noch ach :* Trist. H. v. Frei. 6537.

Also with *sprechen :* Trist. H. v. Frei, 6550, 6574 ; MS. H. I 155-38-6, II 79-19-5 ; Salm. 3037 ; Pass. K. 434-9 ; Pass. H. 308-58 ; Rock 1327, 1337 ; Karl M. 427-21, 473-4 ; Herb. 4560, 11934 ; Bit. 10172 ; Lanz. Fûet. 184-11 ; Lilcron. I 535-18-8 ; Reinolt 1568.

(2) *Und nimmer mê dehein wort wurde des von in gehört :* Whlm. 442.

(3) *daz im gebristet niht ein wort :* Reinf. 13130.

(4) *er engehorte nimmer mê kein wort :* Trist. H. v. Frei. 5232.

(5) *des versweig er niht ein wort :* Reinf. 7613.

- (6) *Noch tar es umb ein wort nit velen* : Fasn. 17-28.  
 (7) *dar wider wil ich nimmer wort gestriten* : Loh. 206.  
 (8) *vernemen* : Reinf. 8063.  
 (9) *verstehen* : Neidh. 69-39.  
 (10) *Nit ein wörtly darf ich mē jehen* : Fasn. 872-10.  
 b) *Rede*. (1) *Ez en ist der rede niht wert* : Herb. 12138.  
 (2) *Ez ist nit werth zu reden drum̄b* : Fasn. N. 43-2.  
 c) *Schnellen*. (1) *so geb ich nit ein schnellen umb daz, daz wir werdent gewinnen* : Mone II 397-540.  
 d) *Buochstabe*. (1) *Ein wort in niht entrisit noch einēic buoch stabe* : Mart. 159-99.  
 e) *Gruoz*. (1) *der ist niht werdes gruozez wert* : Reinf. 253, 1311.

### C. ABSTRACT CONCEPTS.

- a) *Punkt*. (1) *daz eines punkten niht enbrast* : Reinf. 24989.  
 b) *Ort*. (1) *dar umb sô gaebe ich niht ein ort* : Neidh. XXXV 3 ; MS. H. III 468-3-6.  
 (2) *daz in niht veilte als um ein ort*  
*swaz Ambrosius sprach aldort* : Pass. K. 613-81.  
 (3) *Brachens ytt richen hort?* *Ach nein fraw, als umb ein ort* : Spgl. 148-9.  
 c) *Stich*. (1) *Noch nye stich ensach* : Karl M. 514-38.  
 (2) *Der niht an beiden ougen moht einen boesen stich gesehen* : Pant. 491.  
 (3) *Daz ich ain stich nit mē gesach* : Sachsen. 161 ; Amis 529 ; Reinolt 5150.  
 (4) *Es half in laider nicht ein stich* : Ring 9c-35.  
 d) *Zwec*. (1) *Daz seu umb niemant einen zwec gabind* : Ring 45-20.  

*Wile, wise and sache* are used frequently in negative sentences, occasionally with a usage similar to that of concrete objects.  
 The following examples will be sufficient :

 d) *Wile*. (1) *sô daz sî entwichen iuch niemer eine wile* : Reinf. 3683.  
 (2) *ân dich mac ich leben kein wile* : Bartsch. 263-623.  
 e) *Wise*. (1) *des enist in deheine wise niht* : Berth. I 393-7.  
 f) *Sache*. (1) *Das tuon ich nütt umb kein sach* : Volksb. 150-19.  
 (2) *der furst wolt des kampfes wendic umb keine sache werden* : Reinf. 17027.

The words used to strengthen the negative in the various works arranged according to centuries, with the approximate number of lines in each work.

1050 A. D. to 1200 A. D.

- Das Annolied : ls. 876.  
 Das Himilrîche : ls. 378,  
 Deutung der Messgebräuche : ls. 524.  
 Marienlieder : *stunde* 3-23 : ls. 5000.  
 Genesis and Exodus : ls. 4050.  
 Wernhers Maria : ls. 2600.  
 Leben Jesu : *hâr* 327 : ls. 540.  
 Servatius : ls. 3540.  
 St. Margaret Marter : ls. 680.  
 Lehrgedicht : ls. 180.  
 Von Antichrist : ls. 634.  
 Von Glouben : *helbelinc* 2611 : ls. 3800.  
 Trierer Aegedius : ls. 1751.  
 Tungdalous : ls. 4425.  
 Legendar des XII Jahrh. : ls. 764.  
 Salmon und Morolf : *hâr* 3490 ; *vuoz* 1009, 2620, 4041 ; *wort* 3037 : ls. 4210.  
 Nonne von Engeltal : ls. 1500.  
 Das Rolandslied : *hâr* 5154, 7730 ; *vuoz* 5123, 6955 : ls. 9094.  
 Altdeutsche Blätter : *bône* I 234-661 : ls. 746.  
 Eraclius : *grâz* 1077 ; *ber* 388 : ls. 5136.  
 Hahn, Ged. d. XII und XIII Jahrh., Jüdel : *grâz* 130-80 : ls. 458.  
 Kaiserchronik : ls. 18578.  
 Heinrich von Veldeke : *hâr* 8686, 10543, 11109 ; *blat* 2177, 6387 ; *ei* 5736,  
 7828 ; *drop* 6902 ; *bast* 398, 2800, 4795, 6417, 11129, 12017 : ls. 13528.  
 Das Nibelungenlied : *vuoz* 1716-4 (Zarn. 271-6-4) : ls. 9516.  
 König Rother : ls. 5170.

HAGEN'S MINNESINGER.

1050 A. D. to 1200 A. D.

- Otte von Bottenlauben : *vuoz* I 32-18-3 :  
 Reinmar der Alte : *vuoz* I 178-43-8 ; *hâr* I 183-86-6 :  
 Heinrich von Rugge : *bast* III 468b-21-2 : ls. 5739.

1200 A. D. to 1250 A. D.

- Wernher von Teufen : *ei* I 110-17-4 :  
 Ulrich von Gutenberg : *vuoz* I 116-25-6 :  
 von Singenburg : *vînger* I 291-27-6 :  
 Heinrich von Morungen : *vuoz* I 121-9-9 :  
 Her Rubin : *hâr* I 314-24-8 :  
 Hartmann von Aue : *vuoz* I 331-24-6 :  
 Klingsor : *vuoz* II 14-63-6, 19-90-4 :  
 Tugendhafte Schreiber : *vuoz* II 148-5-5 :  
 Göli : *vuoz* II 79-12-10 ; *wort* II 79-19-5 :

Hardegger: *vuoz* II 134-1-8; *hâr* II 136-12-5:

Niuniu: *hâr* II 172-11-5:

Gunter von dem Forste: *hâr* II 165-7-4:

Reinmar von Zweter: *hâr* II 192-87-6; *ei* II 188-62-6:

Bruder Wernher: *hâr* II 235-6-8:

Gottfried von Strassburg: *hâr* II 268-12-11:

Süsskint von Trimberg: *zedel* II 258-1-2:

Alexander: *vesen* III 28-14-12:

Neidhart von Reuenthal: *hâr* II 100-1-10, III 217-4-9, 222-8-4, 255-10-2, 268-2-11, 284-9-3; *mûkken* III 199-16-8; *vese* III 291-4-12; *linse* III 265-8-7; *hor* III 196-3-18; *vuoz* III 272-4-9; *trit* III 274-9-3; *wanc* III 274-5-8: ls. 31683.

1250 A. D. to 1300 A. D.

Rudolf von Rotenburg: *hâr* I 75-13-4, 80-11-5, 83-33-7; *bône* I 78-22-4:

Ulrich von Winterstetten: *wort* I 155-38-6:

Tanhuser: *hâr* II 81-9-5, 89-15-1:

Marnier: *milwe* II 236-3-3; *vuoz* II 237-9-13:

Stolle: *phennic* III 9-30-14:

Rumland: *hâr* III 61-8-5:

Konrad von Würzburg: *hâr* III 340-20-14:

Winsbekin: *hâr* I 366-26-6; *ort* III 468-3-6:

Der junge Mizener: *lôt* II 222-1-16: ls. 22513.

1300 A. D. to 1400 A. D.

Regenbogen: *vuoz* II 309-5-4; *brôt* III 468i-6-4:

Frauenlob: *hâr* III 123-52-11, 385-3-3; *halm* III 345-8-6; *brôt* III 344-2-11, 344-3-10; *vuoz* III 344-2-12: ls. 14073.

Date uncertain. *hâr* 423-5-3; *vuoz* III 420-28-6; *hirse vesen* III 468g-3-3: ls. 8489.

Total in MS. H. 63 Exs., ls. 82497.

1200 A. D. to 1250 A. D.

Freidank: *bast* 73-15; *brôt* 123-25: ls. 4500.

Der heilige Georg: *hâr* 3015, 5693; *nuz* 5755; *grûz* 2161, 5691: ls. 6100.

Krone: *hâr* 5845, 12341, 14657, 14788, 15988, 16688, 16813, 17357, 17552, 20039, 20333, 20790, 23446, 25026, 27593, 27738, 28335, 29004, 29857; *brâme* 17111, 24690; *kicher* 25007; *slêhe* 21273; *nadel* 2743; *brôt* 7272: ls. 30041.

Neidhart von Reuenthal: *hâr* 82-14, 90-14, 236-9, XXI-5; *grûz* 98-35; *vaden* 24-35; *ei* 66-2; *vuoz* 62-10, 70-32, 240-9; *tac* 95-17; *wort* 69-39; *ort* XXXV-3: ls. 6009.

Der jüngere Titarel: *hâr* 2359-2, 5187-1; *flocken* 3930-2; *finger* 117-4; *veder und brâ* 1404-2; *kirse* 4884-2; *wicke* 3813-4; *bône* 5081-2; *linse* 644-2; *lindenloup* 4711-3; *perlin* 5173-4; *side* 403-4, 446-21, 4438-1, 4976-4, 5446-1; *nadel* 5571-2; *ei* 2837-3; *brôt* 300-4; *vuoz* 5603-3: ls. 24828.

Walther von der Vogelweide: *hâr* 125- *blat* 231-8; *tropfe* 185-6; *vuoz* 218-4: ls. 3861.

Hartmann von Aue.

Erec: *hâr* 117, 7387, 7520, 7793, 8144, 8863; *grûz* 7525: ls. 10134.

Iwein: *hâr* 579, 4607, 6063, 7269; *strô* 1440, 7257: ls. 8166.

Der arme Heinrich: *hâr* 500, 1206; *brôt* 1092; *vuoz* 307: ls. 1530.

Gregorius: *hâr* 2135: ls. 4006.

Büchlein: *hâr* 573, 713, 750; *vuoz* 521: ls. 2740.

Klage: *hâr* 1257: ls. 26576.

Wolfram von Eschenbach.

Parzival: *huon* VIII 654; *hand* VII 1465; *finger und spanne* XIII 1557;  
*ber* XI 360; *brôt* III 798, V 82:

Titurel: *hâr* 33-2: ls. 25000.

Gottfried von Strassburg.

Tristan: *hâr* 16537; *strô* 8873; *loup* 16088; *bône* 16880, 15995; *ber* 16272;  
*stoubelin* 4917; *vaden und ring* 9508; *brôt* 8673; *vuoz* 1682, 11817, 19265;  
*trit* 11817; *wanc* 1682: ls. 19552.

Der wälsche Gast: *hâr* 2274, 3010, 3664, 4048, 4518; *tac* 8654: ls. 14752.

Wigalois: *hâr* 5430, 6197, 10320; *grûz* 114, 7575; *vaden* 5428; *vuoz* 10149:  
ls. 11708.

Herbort von Fritzlar.

Liet von Troya: *hand* 9572; *riemen* 4946; *nadel* 6772; *phennic* 665; *wort*  
4560, 11934; *rede* 12138: ls. 18455.

Stricker.

Der Pfaffe Amis: *hâr* 113, 890, 1278, 1749, 1915; *phennic* 84, 2270; *stich*  
529: ls. 2510.

Kleinere Gedichte: *grûz* 5-164: ls. 2152.

Karl der Grosse: *hâr* 1365, 5939, 8147; *strô* 2990; *swam* 5495; *ei* 6059; *vuoz*  
1378, 7512, 8992; *trit* 502: ls. 12206. Total ls. 16868.

Rudolf von Ems.

Der gute Gerhart: *hâr* 1918, 5632; *phennic* 2394: ls. 6928.

Barlaam und Josaphat: *hâr* 269-26; *vuoz* 283-13: ls. 16000.

Lamprecht von Regensburg.

St. Franciska's Leben: *hâr* 565, 4641: ls. 5049.

Tochter Syon: *tac* 2101: ls. 4312.

Gottfried von Neiffen. ls. 1900.

Heinrich und Kunigunde: *hâr* 950: ls. 4750.

St. Oswald's Leben. ls. 3470.

Kudrun. *phennic* 297-3; *sporn* 1391-2; *brôt* 843-2: ls. 6820.

Wigamur. *hâr* 53, 1637, 3578: ls. 6105.

Die gute Frau. *hâr* 2017, 2219; *ring* 1019: ls. 3057.

Urstehende. *hâr* 109-55, 114-4; *blat* 122-15; *ber* 114-16: ls. 2150.

Altdeutsche Wälder. *brôt* I 53-551: ls. 1358.

Ecke S. *hâr* 51-13, 89-5, 112-4; *phennic* 52-13: ls. 3692.

Ecke Z. *hâr* 24-5, 77-11, 78-13, 90-1, 13: ls. 3178.

Laurin. *mûs* 339: ls. 1890.

Biterolf und Dietleib. *hâr* 2565, 4979; *hand* 9569; *bône* 3919; *phennic* 4993;  
*vuoz* 11069; *mîlle* 12571; *wort* 10172: ls. 13510.

Alpharts Tod. ls. 1860.

Ortnit. *hâr* 146-4; *bast* 569-4: ls. 2388.

Wolfdietrich A. *hâr* 68-4, 215-2, 501-3; *ring* 321-4; *riemen* 321-4; *marke* 278-3: ls. 2824.

Wolfdietrich B. *hâr* 686-4, 790-4; *phennic* 252-2: ls. 3700.

1250 A. D. to 1300 A. D.

Berthold von Regensburg. *hâr* I 19-21, 46-25, 71-21, 73-7, 188-4, 371-30, 438-38, 467-28, 529-19, II 263-18; *nagel* I 371-33; *finger* I 371-35; *halm* I 343-7; *grûz* I 323-6, 419-1; *tröpfle* I 21-17, 545-1, II 103-11; *nadel* I 376-26; *ei* I 26-29, 425-29; *trit* I 563-11; *woche* I 491-3; 'wink' I 527-25; II 29-19; *stunde* I 243-35; *helbelinc* I 244-31, 293-21, 342-39, II 61-25, 264-13; *wise* I 393-7: ls. 34000.

Ulrich von Eschenbach.

Wilhelm: *hâr* 4311, 4585, 5729; *trit* 738; *tac* 569; *stunde* 959; *wort* 442: ls. 7940.

Alexanderlied: *hâr* 6722, 7633, 9959. 15595, 21644; *strô* 3230; *ei* 20418; *vuoz* 22607; *stunde* 18290; *tac* 6367, 18290: ls. 30000.

Das Steinbuch von Volmar. *hâr* 211, 279; *grûz* 403; *vist* 854: ls. 2000.

Berthold von Holle. Crane: *bant* 3122: ls. 4919.

Demantin: *phennic* 6663; *tac* 3915, 4426: ls. 11761.

Herand von Wildonie: ls. 2200.

von dem Pleier. Garel: ls. 3920.

Meleranz: *hâr* 6085: ls. 12840.

Tandareis: *hâr* 2993, 6506, 14360; *vuoz* 246, 7251, 15249; *tac* 6127; *stunde* 765, 16651: ls. 18339.

Der Veterbuch. *stunde* 15-15, 47-22: ls. 2500.

Findlinge, Zingerle. *hâr* 224-97: ls. 3900.

Das Passional, Hahn. *hâr* 10-53, 33-76, 93-8, 365-81; *tröpfle* 49-76, 235-48; *schime* 373-68; *vuoz* 52-33, 189-87, 308-80, 365-79, 389-45; *trit* 187-32, 229-40, 256-73; *wort* 308-58: ls. 37000.

Das Passional, Köpke. *hâr* 23-60, 29-43, 39-23, 63-45, 174-38, 175-33, 177-43, 299-27, 306-74, 324-68, 413-64, 456-19, 514-19, 610-87, 679-29; *halm* 246-96; *strô* 385-13; *ei* 129-84, 164-11, 598-76, 625-46; *vuoz* 30-1, 135-58, 159-3, 263-37, 360-43, 459-64, 508-51; *trit* 179-86, 214-1, 487-92, 525-94; *tac* 274-71; *stunde* 543-94; *wort* 434-9; *ort* 613-81: ls. 67000.

Meier Helmbrecht. *grûz* 1757; *vaden* 1201; *leffel* 671; *ei* 172; *vuoz* 1226; *phennic* 1884: ls. 1934.

Mai und Beaflo. *hâr* 186-34; *ber* 53-4; *grûz* 183-32; *ei* 155-10, 211-17; *sterling* 127-18: ls. 9600.

Flore und Blanscheffur: *hâr* 7844; *ei* 6490; *vuoz* 5917, 6413; *wanc* 2351; *tac* 5370: ls. 8006.

Seifried Helbling. *hâr* I 1346; *arweiz wisch* II 1294; *ber* IV 421; *hirsen grûz* I 380; *kât* V 24; *vaden* I 613; *vuoz* III 182; *trit* I 155; *lôt* VIII 920: ls. 8562.

Weinschwelg. *vesen* 304: ls. 416.

Livländische Reimchronik. *hâr* 3219, 6514: ls. 11938.

Virginal. *hâr* 341-7, 345-4, 534-2, 664-7; *wicke* 515-10, 631-6; *hieſe* 854-12; *vuoz* 337-12, 476-12; *stunde* 371-2; *helbelinc* 76-13, 481-13: ls. 14261.

Konrad von Wûrtzburg.

Alexius. *hâr* 873: ls. 1380.

Die goldene Schmiede: ls. 1990.

Silvester: ls. 5220.

Pantaleon: *ei* 1070; *vuoz und schrit* 419; *stich* 491: ls. 2158.

Der trojanische Krieg: *hâr* 8626, 14890, 15461, 18150, 19905, 38629; *brâme* 7186; *louches kil* 36414; *spriu* 12706, 21152; *bône* 36415; *ber* 12679; *grûz* 34717; *ei* 2025, 2463, 9155, 9283, 9699, 19917, 21449, 35548; *vuoz* 14777, 36550: ls. 49836.

Ulrich von Lichtenstein. *hâr* 13-31, 148-23, 224-20, 273-32, 390-5, 346-17; *ei* 543-7; *vuoz* 260-15; *wanc* 425-5; *tac* 257-8: ls. 18244.

Langenstein's Martina. *wicke* 214-88; *bône* 198-96; *vuoz* 10-67, 92-107, 150-101; *trit* 61-109; *berner* 60-75; *tac* 2-80; *buochstabe* 159-99: ls. 32682.

Heinrich von Krolewitz. *hâr* 99, 987, 2951, 3624, 4625: ls. 4898.

Wartburg Krieg. *hâr* 505, 655, 1270: ls. 1335.

Brun von Schonebeck. *hâr* 86, 1027, 1120; *slêhe* 6082: ls. 12719.

Lutwin, Adam und Eva: *hâr* 3225; *hor* 1603; *vuoz* 3557: ls. 3942.

Lohengrin: *hâr* 389; *side* 1287, 2239; *tac* 335; *wort* 206: ls. 7670.

Erlösung: *vuoz* 4431: ls. 6593.

Rosengarten: *vuoz* 770: ls. 860.

Dietrich's Flucht: *hâr* 518, 3771, 4864, 5066, 9017; *trit* 5032; *phennic* 1648: ls. 10152.

Rabenschlacht: *hâr* 1087-4: ls. 6840.

#### 1300 A. D. to 1400 A. D.

Gesamt Abenteuer, Hagen: *hâr* I 25-157, 390-59, 90, 104, 432-1622, III 374-670, 438-197; *strô* III 228-1188, I 436-1776; *blat* II 485-698, III 122-414; *bast* I 90-25; *bône* III 372-574; *ber* II 97-363; *vaden* I 436-1756; *ei* I 415-970, II 416-253, III 172-362; *bîôt* III 371-551: ls. 42200.

Altdeutsche Schauspiele, Mone: *brâmbere* 3-446: ls. 5112.

Minnefalkner: *vesen* 117-7: ls. 1295.

Pyramus und Thisbe: *hâr* 6, 348: ls. 488.

Diutiska: *hâr* I 301-4; *ei* I 463-8: ls. 4456.

Walberan: *hâr* 825: ls. 1255.

Tristan, Heinrich von Freiburg: *mûs* 5777, 5922; *hâr* 1385, 2091; *vogel* 5777; *hirsen kornlin* 3148; *stunde* 6716; *wort* 5232, 6537, 6549, 6574: ls. 6890.

Karl Meinert: *mâde* 588-37; *hâr* 365-20, 378-32; *kaff* 97-3, 305-5, 366-12, 490-66; *bast* 624-2, 813-61; *bere* 584-17; *slêhe* 306-40; *steyn noch stocke* 309-52; *pertz quat* 408-41; *mark noch phund* 18-25; *wort* 427-21, 473-4; *stich* 514-38: ls. 36000.

Das Märe vom Feldbauer: *phund* 501: ls. 512.

Der Keuziger: ls. 11335.

- Ritter von Stauffenburg: *tac* 75: ls. 1192.  
 Ludwigs der Frommen Kreuzfahrt: *hâr* 2331; *tac* 7809: ls. 8183.  
 Boner, Der Edelstein: *hâr* 39-25; *ring* 158-4: ls. 7000.  
 Mitteldeutsche Gedichte: Marienl. *hâr* 14: ls. 3325.  
 Dalimil's Chronik von Böhmen: *hâr* 25-13; *kohn* 34-27, 60-20; *vuoꝝ* 181-10; *tac* 39-11: ls. 8000.  
 Kaufringer's Gedichte: *hâr* 20-193, 26-85, 67-389, 90-117; *ei* 28-156; *phennic* 26-88; *helbelinc* 49-210: ls. 7275.  
 Kaufringer, Inedita, U. of C. Studies III: ls. 1700.  
 Bartsch, Geist. Dicht. *tropfe* 252-307; *tac* 276-1021; *wile* 263-623: ls. 2808.  
 Hadamas von Leber, Jagd: *halm* 517-3; *vesen* 186-4; *side* 358-7: ls. 4081.  
 Hadloubé, Gedichte: ls. 2600.  
 Schauspiele d. M. A., Mone, Kindheit Jesu: I 168; *hâr* 703: ls. 2426.  
 Geistliche Gedichte vom Niederrhein, Schade: *hâr* 64-398: ls. 4697.  
 Grazer Marienleben: ls. 958.  
 St. Christophorus: *strô* 348; *pan* 930: ls. 1630.  
 Mitteldeutsches Schachgedicht: ls. 7500.  
 Reinfried von Braunschweig: *hâr* 113, 4386, 5899, 7131, 7157, 7219, 8059, 8079, 9748, 10105, 11773, 13013, 13736, 14305, 16331, 16355, 16727, 23501; *brâwe* 22355; *bast* 8394; *bône* 20837; *snal* 22407; *riemen* 8393, 14664; *vuoꝝ* 3356, 5218, 7913, 27098; *stunde* 2709, 3418, 6185, 5141, 13179, 14923, 18091, 18849, 25076; *tac* 4586, 23818; *bapel* 2177; *wort* 7613, 8063, 13130; *gruoꝝ* 253, 1311; *punkten* 24989; *wile* 3683; *sache* 17027: ls. 27627.  
 Liliencron, Historische Volkslieder; XIII. Century, no examples: ls. 844.  
 XIV. Cent. *mûs* I 42-14, 62-3-8; *genselin* I 63-10-7; *hâr* I 53-4-13, 54-7-13; *tropf* I 44-116; *haller* I 171-492: ls. 3503.  
 XV. Cent. *hâr* II 308-10; *krût* I 556-3-2; *slêhe* I 133-91; *zaher* II 281-20; *brôt* II 76-18-4; *wort* I 535-18-8; *tac* I 303-204; *stunde* II 281-20: ls. 27118.  
 1400 A. D. to 1500 A. D.  
 Das Schachgedicht: *hâr* 5171; *tac* 3668, 4550, 5757, 360-19; *stunde* 6305: ls. 10772.  
 Schauspiele d. M. A., Mone: *hâr* II 317-3283; *switz* II 315-3241; *vaden* II 388-268; *schnellen* II 397-540: ls. 5018.  
 Spiegel: *humel* 161-3; *beth* 142-29; *zehg* 184-16; *briz* 188-16; *mûz* 198-15; *ort* 148-9:  
 Kittel and Tugendschatz: no examples.  
 Schleigertüchlein: *hâr* 255-14; *blat* 217-1; *ei* 210-3: ls. 14245.  
 Leben der heiligen Elisabeth: *ei* 8512; *creatures* 6742: ls. 10534.  
 Des Teufels Netz: *mûs* 8847; *hâr* 540, 969, 2142, 4740, 9194, 10133, 12635, 13633; *klett* 489; *vist* 5884, 8511; *kât* 8988; *stank* 8939; *haller* 9510; *vaden* 12121: ls. 13657.  
 Deutsche Volksbücher: *kacz und mûs* 284-12; *finger* 234-27; *tac* 92-26; *sache* 150-19: ls. 13000.  
 Fütterer's Lancelot: *hâr* 29-1, 151-7; *hand* 170-33; *ei* 350-12; *tac und stunde* 54-22; *wort* 184-11: ls. 14480.

Johannes Schiltperger : ls. 5000.

Tristan und Isolde : *tac* 102-7 : ls. 8000.

Hugo von Montfort : *hâr* 107-27, 109-24, 131-92, 156-548, 177-56, 180-168, 193-44, 220-94 : ls. 4915.

Steinhöwels Äsop : ls. 9600.

Von dem tüblen Weibe : *tac* 101, 721 : ls. 900.

Oswald von Wolkenstein : *trunk* 694-64. *helbelinc* 687-252 : ls. 840.

Fastnachtspiele : *floch* 1063-22, N. 8-18 ; *mûs* N. 21-21 ; *huon* N. 33-25 ; *lûs* 397-25 ; *hâr* 78-16, 29 ; 81-19, 85-16, 509-29, 614-9, N. 293-44 ; *haut und hâr* 629-7 ; *vesen* 965-1 ; *tropf* 134-24, 207-27, 208-3 ; *varz* 614-25 ; *kât* 695-11 ; *vaden* 373-10, 791-25 ; *ei* 79-18, N. 299-10 ; *brot* N. 149-20 ; *bissen* 54-15, 55-26, N. 18-11, 43-18 ; *haller* 186-24, 217-24, 881-7, 893-17 ; *wort* 17-28 ; *wörtly* 872-10 ; *reden* N. 43-2 : ls. 35000.

Hanz Folz : *vaden* 526-94 : ls. 858.

Sigenot : *hâr* 249-16-3 : ls. 132.

Hermann von Sachsenheim : *hâr* 2693 ; *blat* 2283 ; *haselnuz* 1780 ; *papel* 389 ; *ei* 5240 ; *phund* 258 ; *imperion* 87 ; *stich* 161 : ls. 7563.

Ritterspiegel : *hâr* 2339 ; *bône* 2420. *bötil* 1563 : ls. 4108.

Ulrich von Richenthal : ls. 4000.

Egerer Fronleichnamspiel : *bronbere* 4076 : ls. 8312.

Osterspiel : Fundgruben II and Geist. Dicht. Quedl. XXXVII, no exs. ls. 2194.

Alsfelder Passionspiel : *hâr* 4077, 4526, 6524 ; *floch* 4591 ; *tac* 755 : ls. 8095.

Der ungenährte graue Rock Christi : *wort* 1327, 1339 : ls. 3926.

Dietrich's erste Ausfahrt : *wicke* 227-10 : *stunde* 212-13, 557-2 : ls. 12258.

Der Ring : *huon* 14b-6 ; *lûs* 23c-13, 53d-23 ; *hennen vuoz* 17c-38 ; *vist* 42b-43 ; *farz* 21d-35 ; *schäiss* 5d-7 ; *ei* 10-20, 28-1, 57-39 ; *bissen* 34c-25, 53-36 ; *zwec* 45-20 ; *stich* 9c-35 : ls. 8250.

Reinolt von Montelban : *hâr* 9432, 14844 ; *kaff* 1688, 2749, 4871, 6879 ; *bast* 2820, 11882, 12819 ; *vese* 5152, 6015 ; *bône* 3230, 8010, 8200, 9091, 9969, 14774 ; *bötil* 11756 ; *stein und stock* 11918 ; *stock* 11952 ; *quint* 2429 ; *phennic* 6965 ; *schilling* 12868 ; *sporen* 2395 ; *stich* 5150 ; *wort* 1568 : ls. 15388.

With above compare the following quotations from the fragments of a Middle Low Dutch text, Renout van Montalbaen, found in Horae Belgicae, vol. V, 45.

*caf* 530 ; *hi ne gave niet om uw ere een caf* : cf. Reinolt 2748.

*bast* 658 ; *dat hi niet gave enen bast* : cf. Reinolt 2820.

l. 728 *niet deren een pere* (not injure a pear) and

l. 819 *inne ontfie u niet een bies* (a rush straw) do not appear in Middle High German Reinolt.

l. 1246 *dat ic niet gheve omme sijn doen alse goet als een bottoen* : appears in Reinolt with *bône* for *bottoen*.

Five examples of the strengthened negative are found in the 1807 lines of the Dutch version, which explains, in part at least, the frequency of this usage in Reinolt.

## SUMMARY ACCORDING TO DATE OF COMPOSITION.

A. NATURE. I. ANIMALS.		1050 to 1200	1200 to 1250	1250 to 1300	1300 to 1400	1400 to 1500	Total.
a. Entire.							
a)	<i>Huon</i> .....	--	I	--	--	2	3
b)	<i>Genselin</i> .....	--	--	--	I	--	I
c)	<i>Mûs</i> .....	--	I	--	4	3	8
d)	<i>Vogel</i> .....	--	--	--	I	--	I
e)	<i>Kacz</i> .....	--	--	--	--	I	I
f)	<i>Humel</i> .....	--	--	--	--	I	I
g)	<i>Mükken</i> .....	--	I	--	--	--	I
h)	<i>Lûs</i> .....	--	--	--	--	3	3
i)	<i>Floch</i> .....	--	--	--	--	3	3
k)	<i>Made</i> .....	--	--	--	I	--	I
l)	<i>Milwe</i> .....	--	--	I	--	--	I
m)	<i>Creaturen</i> .....	--	--	--	--	I	I
Total .....		--	3	I	7	14	25
b. Parts of bodies.							
a)	<i>Hâr</i> .....	8	105	93	46	37	289
b)	<i>Hand</i> .....	--	3	--	--	I	4
c)	<i>Finger</i> .....	--	3	I	--	I	5
d)	<i>Spanne</i> .....	--	I	--	--	--	I
e)	<i>Nagel</i> .....	--	--	I	--	--	I
f)	<i>Hennen vuoz</i> .....	--	--	--	--	I	I
g)	<i>Brâwe</i> .....	--	--	--	I	--	I
h)	<i>Flochen</i> .....	--	I	--	--	--	I
i)	<i>Veder</i> .....	--	I	--	--	--	I
k)	<i>Brâ</i> .....	--	I	--	--	--	I
Total .....		8	115	95	47	40	305
Total animals .....		8	118	96	54	54	330
2. PLANTS.							
a. Parts.							
a)	<i>Strô</i> .....	--	4	2	3	--	9
b)	<i>Halm</i> .....	--	--	2	2	--	4
c)	<i>Krût</i> .....	--	--	--	--	I	I
d)	<i>Klett</i> .....	--	--	--	--	I	I
e)	<i>Bast</i> .....	7	2	--	4	3	16
f)	<i>Kaff</i> .....	--	--	--	4	4	8
g)	<i>Vese</i> .....	--	2	I	2	3	8
h)	<i>Arweiz wisch</i> .....	--	--	I	--	--	I
i)	<i>Sprü</i> .....	--	--	2	--	--	2
j)	<i>Blat</i> .....	2	2	--	2	2	8
k)	<i>Loup</i> .....	--	2	--	--	--	2
l)	<i>Brâme</i> .....	--	2	I	--	--	3
m)	<i>Louches kil</i> .....	--	--	I	--	--	I
Total .....		9	14	10	17	14	64

<i>b. Fruits.</i>	1050 to 1200	1200 to 1250	1250 to 1300	1300 to 1400	1400 to 1500	Total.
a) <i>Bône</i> .....	1	4	3	2	7	17
b) <i>Wicke</i> .....	--	1	3	--	1	5
c) <i>Kicher</i> .....	--	1	--	--	--	1
d) <i>Hirsen kornelin</i> .....	--	--	--	1	--	1
e) <i>Linse</i> .....	--	2	--	--	--	2
f) <i>Nuz</i> .....	--	1	--	--	1	2
g) <i>Papel</i> .....	--	--	--	--	1	1
h) <i>Stéhe</i> .....	--	1	1	1	1	4
i) <i>Ber</i> .....	1	3	3	3	1	11
j) <i>Swam</i> .....	--	1	--	--	--	1
k) <i>Kirse</i> .....	--	1	--	--	--	1
l) <i>Bötil</i> .....	--	--	--	--	2	2
m) <i>Hiefe</i> .....	--	--	1	--	--	1
n) <i>Grüz</i> .....	2	7	7	--	--	16
Total .....	4	22	18	7	14	65

## 3. INORGANIC OBJECTS.

a) <i>Tropfe</i> .....	1	1	5	2	3	12
b) <i>Zaher</i> .....	--	--	--	--	1	1
c) <i>Perle</i> .....	--	1	--	--	--	1
d) <i>Koln</i> .....	--	--	--	2	--	2
e) <i>Schime</i> .....	--	--	1	--	--	1
f) <i>Zedel</i> .....	--	1	--	--	--	1
g) <i>Stoubelin</i> .....	--	1	--	--	--	1
h) <i>Stein</i> .....	--	--	--	1	1	2
i) <i>Stoc</i> .....	--	--	--	1	2	3
j) <i>Perz quait</i> .....	--	--	--	1	--	1
k) <i>Kät</i> .....	--	--	1	--	2	3
l) <i>Schäiss</i> .....	--	--	--	--	1	1
m) <i>Hor</i> .....	--	1	1	--	--	2
n) <i>Stank</i> .....	--	--	--	--	1	1
o) <i>Farz</i> .....	--	--	--	--	2	2
p) <i>Vist</i> .....	--	--	1	--	3	4
q) <i>Switz</i> .....	--	--	--	--	1	1
Total .....	1	5	9	7	17	39
Total Animals .....	8	118	96	54	54	330
Total Plants .....	13	36	28	24	28	129
Total Nature .....	22	159	133	85	99	498

B. OBJECTS OF HUMAN INVENTION.	1050 to 1200	1200 to 1250	1250 to 1300	1300 to 1400	1400 to 1500	Total.
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## 1. PARTS OF CLOTHING OR ARMOR.

a) <i>Ring</i> .....	--	3	--	1	--	4
b) <i>Snal</i> .....	--	--	--	1	--	1
c) <i>Riemen</i> .....	--	2	--	2	--	4
d) <i>Sporen</i> .....	--	1	--	--	1	2
e) <i>Bant</i> .....	--	--	1	--	--	1
f) <i>Briz</i> .....	--	--	--	--	1	1
g) <i>Side</i> .....	--	5	2	1	--	8
h) <i>Vaden</i> .....	--	3	2	1	5	11
Total .....	--	14	5	6	7	32

## 2. ARTICLES OF HOUSEHOLD USE.

a) <i>Nadel</i> .....	--	3	1	--	--	4
b) <i>Zehg</i> .....	--	--	--	--	1	1
c) <i>Beth</i> .....	--	--	--	--	1	1
d) <i>Leffel</i> .....	--	--	1	--	--	1
Total .....	--	3	2	--	2	7

## 3. ARTICLES OF NUTRIMENT.

a) <i>Ei</i> .....	2	5	21	5	9	42
b) <i>Brôt</i> .....	--	9	--	4	2	15
c) <i>Bissen</i> .....	--	--	--	--	6	6
d) <i>Pan</i> .....	--	--	--	1	--	1
e) <i>Trunk</i> .....	--	--	--	--	1	1
f) <i>Mûz</i> .....	--	--	--	--	1	1
Total .....	2	14	21	10	19	66

## 4. MEASURES.

## a. Of distance.

a) <i>Vuoz</i> .....	8	25	33	7	--	73
b) <i>Schrit</i> .....	--	--	1	--	--	1
c) <i>Wanc</i> .....	--	2	2	--	--	4
d) <i>Trit</i> .....	--	3	11	--	--	14
e) <i>Meile</i> .....	--	1	--	--	--	1
Total .....	8	31	47	7	--	93

## b. Of time.

a) <i>Woche</i> .....	--	--	1	--	--	1
b) 'wink' .....	--	--	2	--	--	2
c) <i>Stunde</i> .....	1	--	9	10	5	25
d) <i>Tac</i> .....	--	3	11	6	10	30
Total .....	1	3	23	16	15	58

c. Of weight.	1050 to 1200	1200 to 1250	1250 to 1300	1300 to 1400	1400 to 1500	Total.
a) <i>Lôt</i> .....	--	--	2	--	--	2
b) <i>Quint</i> .....	--	--	--	--	1	1
	—	—	—	—	—	—
Total Measures .....	9	34	72	23	16	154

## 5. COINS.

a) <i>Phennic</i> .....	--	7	4	1	1	13
b) <i>Helbelinc</i> .....	1	--	7	1	1	10
c) <i>Haller</i> .....	--	--	--	1	5	6
d) <i>Bapel</i> .....	--	--	--	1	--	1
e) <i>Schilling</i> .....	--	--	--	--	1	1
f) <i>Sterline</i> .....	--	--	1	--	--	1
g) <i>Berner</i> .....	--	--	1	--	--	1
h) <i>Phunt</i> .....	--	--	--	2	1	3
i) <i>Mark</i> .....	--	1	--	1	--	2
j) <i>Imperion</i> .....	--	--	--	--	1	1
	—	—	—	—	—	—
Total .....	1	8	13	7	10	39

## 6. SIGNS.

a) <i>Wort</i> .....	1	5	5	9	7	27
b) <i>Rede</i> .....	--	1	--	--	1	2
c) <i>Schnellen</i> .....	--	--	--	--	1	1
d) <i>Buchstabe</i> .....	--	--	1	--	--	1
e) <i>Gruoz</i> .....	--	--	--	2	--	2
	—	—	—	—	—	—
Total .....	1	6	6	11	9	33

## C. ABSTRACT CONCEPTS.

a) <i>Punkt</i> .....	--	--	--	1	--	1
b) <i>Ort</i> .....	--	1	2	--	1	4
c) <i>Stich</i> .....	--	1	1	1	3	6
d) <i>Zwee</i> .....	--	--	--	--	1	1
e) <i>Wile</i> .....	--	--	--	2	--	2
f) <i>Wise</i> .....	--	--	1	--	--	1
g) <i>Sache</i> .....	--	--	--	1	1	2
	—	—	—	—	—	—
Total .....	--	2	4	5	6	17
Total Human Invention .....	13	79	119	57	65	333
Total Nature .....	22	159	133	85	99	498
Grand Total .....	35	240	256	147	170	848
Number of words .....	12	51	46	44	61	116

Frequency of use in various periods :

1050 A. D. to 1200 A. D.	12 words used 35 times in 102077 ls.	Av. one to 2914 ls.
1200 A. D. to 1250 A. D.	51 words used 240 times in 328869 ls.	Av. one to 1370 ls.
1250 A. D. to 1300 A. D.	46 words used 256 times in 482910 ls.	Av. one to 1886 ls.
1300 A. D. to 1400 A. D.	44 words used 147 times in 218121 ls.	Av. one to 1484 ls.
1400 A. D. to 1500 A. D.	61 words used 170 times in 248163 ls.	Av. one to 1460 ls.
Total,	116 words used 848 times in 1380140 ls.	Av. one to 1640 ls.

Frequency of use by various authors.

Of the authors whose works contain more than ten thousand lines, so that an average shows somewhat accurately their fondness for using the strengthened negative, the following show a larger number of examples than the average :

Reinfried uses	15 words 48 times in 27627 lines,	an average of one to 562 ls.
Reinolt	14 " 27 " 15388 " " "	617 ls.
Netz	8 " 16 " 13657 " " "	854 ls.
Der Stricker	9 " 19 " 16868 " " "	888 ls.
Fastnachtspiele	16 " 35 " 35000 " " "	1000 ls.
Hartmann	5 " 23 " 26576 " " "	1155 ls.
j. Titurel	16 " 21 " 24828 " " "	1182 ls.
Krone	6 " 25 " 30041 " " "	1200 ls.
MS. H.	21 " 63 " 82497 " " "	1309 ls.
Tristan	12 " 15 " 19552 " " "	1303 ls.

The principal works having less than an average number of examples are as follows :

Der Kreuziger, 0 words 0 examples 11335 lines.

Rudolf von Ems, 3 words 5 examples 22928 lines, an average of one to 4585 ls.

Brun von Schonebeck, 2 words 4 examples 12719 lines, an average of one to 3180 ls.

Wolfram, 7 words 7 examples 25000 lines, an average of one to 3571 ls.

Der Pleier, 4 words 10 examples 35099 lines, an average of one to 3510 ls.

Berthold von Holle, 3 words 4 examples 16680 lines, an average of one to 4170 ls.

Langenstein, 7 words 9 examples 32682 lines, an average of one to 3631 ls.

Herbort, 6 words 7 examples 18455 lines, an average of one to 2636 ls.

Der wälsche Gast, 2 words 6 examples 14752 lines, an average of one to 2459 ls.

Pass. H., 6 words 16 examples 37000 lines, an average of one to 2312 ls.

Ulrich v. Eschenbach, 8 words 18 examples 37940 lines, an average of one to 2108 ls.

Konrad v. Würzburg, 9 words 28 examples 60484 lines, an average of one to 2160 ls.

Karlmeinet, 13 words 18 examples 36000 lines, an average of one to 2000 ls.

Pass. K., 9 words 36 examples 67000 lines, an average of one to 1861 ls.

Objects occurring most frequently :

*Hâr* furnishes 289 examples or 34% of the total number. In the period 1050-1200 it furnishes 8 examples or 23% of the exs. of that period ;

1200-1250	"	105	"	44%	"	"	"
1250-1300	"	93	"	36%	"	"	"
1300-1400	"	46	"	31%	"	"	"
1400-1500	"	37	"	22%	"	"	"

The other objects occurring most frequently are in order of frequency : *vuoz* 73 times ; *ei* 42 times ; *tac* 30 times ; *wort* 27 times ; *stunde* 25 times ; *bône* 17 times ; *bast* 16 times ; *grûz* 16 times ; *brôt* 15 times ; *trit* 14 times ; *phennic* 13 times ; *tropfe* 12 times ; *vaden* 11 times ; and *helbelinc* 10 times. These fourteen words furnish 331 examples or 39% of the whole number. With *hâr* the fifteen words furnish 620 examples or 73% of the whole number. The remaining 101 words furnish 228 examples ; 57 words are found only once.

The animal kingdom furnishes 39% of all the examples.

Plants furnish 15% of all the examples.

Inorganic objects furnish 4½% of all the examples.

Nature furnishes 58½% of all the examples.

Articles of clothing and household use furnish 4% of all the examples.

Articles of nutriment furnish 8% of all the examples.

Measures of space furnish 11% of all the examples.

Measures of time furnish 7% of all the examples.

Coins furnish 4½% of all the examples.

Articles of human invention furnish 39% of all the examples.

Abstract concepts furnish 2% of all the examples.

#### SUMMARY ACCORDING TO THE LITERARY CHARACTER OF THE DIFFERENT WORKS.

##### *Prose.*

Die Nonne von Engeltal :				1500 ls.
Berthold von Regensburg :	14 words	32 examples :		34000 ls.
Deutsche Volksbücher :	5	"	5	"
Füeteler's Lancelot :	6	"	7	"
Steinhöwel's Äsop :	0	"	0	"
Tristan und Isolde :	1	"	1	"
Ulrich von Richenthal :	0	"	0	"
Johannes Schiltperger :	0	"	0	"
Total :	26	"	45	"

89580 ls.

Average per work, 3 words and 5 exs., one ex. in 1990 ls.

*Hofepic.*

Heinrich von Veldeke :	4	words	14	exs.	13528	ls.
Kaiserchronik :	0	"	0	"	18578	ls.
König Rother :	0	"	0	"	5170	ls.
Tristan :	12	"	15	"	19552	ls.
Krone :	6	"	25	"	30041	ls.
Der jüngere Titurel :	16	"	21	"	24828	ls.
Hartmann von Aue :	5	"	23	"	26576	ls.
Wolfram von Eschenbach :	7	"	9	"	25000	ls.
Wigalois :	4	"	7	"	11708	ls.
Herbort von Fritzlar :	6	"	7	"	18455	ls.
Der Stricker :	9	"	19	"	16868	ls.
Rudolf von Ems :	3	"	5	"	22928	ls.
Heinrich und Kunigunde :	1	"	1	"	4750	ls.
Konrad von Würzburg :	11	"	28	"	60584	ls.
Ulrich von Lichtenstein :	5	"	10	"	18244	ls.
Wartburg Krieg :	1	"	3	"	1335	ls.
Flore und Blanchflur :	5	"	6	"	8006	ls.
Mai und Beafflor :	5	"	6	"	9600	ls.
Ulrich von Eschenbach :	8	"	18	"	37940	ls.
Berthold von Holle :	3	"	4	"	16640	ls.
von dem Pleier :	4	"	10	"	35099	ls.
Lohengrin :	4	"	5	"	7670	ls.
Rosengarten :	1	"	1	"	860	ls.
Wigamur :	1	"	3	"	6105	ls.
Die gute Frau :	2	"	3	"	3057	ls.
Heinrich von Freiburg :	6	"	13	"	6890	ls.
Karlmeinet .	13	"	18	"	36000	ls.
Ritter von Stauffenburg :	1	"	1	"	1192	ls.
Ludwig's des Frommen Kreuzfahrt :	2	"	2	"	8183	ls.
Dalimil's Chronik v. Böhmen :	4	"	5	"	8000	ls.
Das Schachgedicht :	3	"	6	"	10772	ls.
Reinfried von Braunschweig :	15	"	48	"	27627	ls.
Reinolt von Montelban :	14	"	27	"	15388	ls.
Total. 33 authors :	181	"	363	"	558315	ls.

Average per author: 5 words 10 exs., one ex. to 1538 ls.

*Spilsman's Poesie, Heldensagen and more popular epics.*

Salmon und Morolf :	3	words	5	exs.	4210	ls.
Nibelungenlied :	1	"	1	"	9516	ls.
Kudrun :	3	"	3	"	6820	ls.
Helmbrecht :	6	"	6	"	1934	ls.
Helbling :	9	"	9	"	8562	ls.
Laurin :	1	"	1	"	1890	ls.
Biterolf und Dietleib :	7	"	8	"	13510	ls.
Alphart's Tod :	0	"	0	"	1860	ls.

Ortnit :	2 words	2 exs.	2388 ls.
Wolfdietrich A. :	4 "	6 "	2824 ls.
Wolfdietrich B. :	2 "	3 "	3700 ls.
Ecke S. :	2 "	4 "	3692 ls.
Ecke Z. :	1 "	5 "	3178 ls.
Dietrich's Flucht :	3 "	7 "	10152 ls.
Dietrich's erste Ausfahrt :	2 "	3 "	12258 ls.
Rabenschlacht :	1 "	1 "	6840 ls.
Des Teufel's Netz :	8 "	16 "	13657 ls.
Sigenot :	1 "	1 "	132 ls.
Der Ring :	10 "	14 "	8250 ls.
Gesammt Abenteuer :	9 "	19 "	42200 ls.
Virginal :	6 "	12 "	14261 ls.

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Total. 21 works : 81 " 126 " 170784 ls.

An average of 4 words 6 exs. to each work ; one ex. to 1355 ls.

*Lehrgedichte and Legendary epic.*

Freidank :	2 words	2 exs.	4500 ls.
Der wälsche Gast :	2 "	6 "	14752 ls.
Brun von Schonebeck :	2 "	4 "	12719 ls.
Lutwin :	3 "	3 "	3941 ls.
Boner, Edelstein :	2 "	2 "	7090 ls.
Kaufringer :	4 "	7 "	8975 ls.
von Leber's Jagd :	3 "	3 "	4081 ls.
Sachsenheim :	8 "	8 "	7563 ls.
Rock Christi :	1 "	2 "	3926 ls.

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Total. 9 works : 27 " 37 " one to 1823 ls. 67457 ls.

*Religious Poetry.*

XII Cent. 17 pieces :	8 exs.	32228 ls.
Der heilige Georg :	5 "	6100 ls.
Lamprecht von Regensburg :	4 "	9361 ls.
Langenstein :	9 "	32682 ls.
Heinrich von Krolewitz :	5 "	4898 ls.
Das Steinbuch von Volmar :	4 "	2000 ls.
Der Veter Buch .	2 "	2500 ls.
Findlinge :	1 "	3900 ls.
Das Passional, Hahn :	16 "	37000 ls.
Das Passional, Kopke :	36 "	67000 ls.
Die Erlösung :	1 "	6593 ls.
Urstehende :	4 "	2150 ls.
Der Kreuziger :	0 "	11335 ls.
Mitteldeutsche Ged. :	1 "	3325 ls.
Geist. Ged. Bartsch :	3 "	2808 ls.

Schade :	1 ex.	4697 ls.
Grazer Marienleben :	0 "	958 ls.
St. Christophorus :	2 exs.	1630 ls.
Mitteldeutsch Schachgedicht :	0 "	7500 ls.
Altswert, Spiegel, etc. :	9 "	14245 ls.
Leben der heiligen Elis. :	2 "	10534 ls.
Ritterspiegel :	3 "	4108 ls.
Alsfelder Passionspiel :	5 "	8095 ls.

Total. 40 pieces : 121 exs. 275247 lines ; one ex. to 2275 ls.

*Lyrical Poetry.*

Hagen's Minnesinger :	63 exs.	82497 ls.
Neidhart von Reuenthal :	13 "	6009 ls.
Walther von der Vogelweide :	4 "	3861 ls.
Gotfried von Neiffen :	0 "	1900 ls.
Hadloub :	0 "	2600 ls.
Weinschwelg :	1 "	416 ls.
Liliencron, Hist. Volkslieder :	15 "	31565 ls.
Hugo von Montfort :	8 "	4915 ls.
Minnefalkner :	1 "	1295 ls.
Oswald von Wolkenstein :	2 "	840 ls.

Total : 107 " 136898 ls.

Average : one ex. to 1279 ls.

*Drama.*

Altdeutsche Schauspiele, Mone :	1 ex.	5112 ls.
Schauspiele des Mittelalters, Mone :	5 exs.	7444 ls.
Egerer Fronleichnamspiel :	1 "	8312 ls.
Osterspiel :	0 "	1200 ls.
Alsfelder Passionspiel :	5 "	8095 ls.
Fastnachtspiele :	35 "	35000 ls.

Total : 47 " 65163 ls.

Average : one ex. to 1386 ls.

*Summary.*

Prose :	26 words	46 exs.	89580 ls.,	Av. one ex. to	1990 ls.
Hofepic :	181 "	363 "	558315 ls.,	" "	1538 ls.
Spilsman's Poesie :	81 "	126 "	170784 ls.,	" "	1355 ls.
Lehrgedichte :	27 "	37 "	67457 ls.,	" "	1823 ls.
Religious ;		121 "	275247 ls.,	" "	2275 ls.
Lyrics :		107 "	136898 ls.,	" "	1279 ls.
Drama :		47 "	65163 ls.,	" "	1386 ls.

## Rhyme.

The word, which strengthens the negative, is in a large majority of cases a rhyming word, and in many cases, in which the word itself does not rhyme, it depends upon a word which does, as *háres Breit*, *siden grôz*, or *bônen wert*.

Of the words occurring most frequently,

<i>hâr</i>	occurs as a rhyming word 238 times and non-rhyming 41 times ;					
<i>vuoz</i>	"	"	"	27	"	" 47 "
<i>ei</i>	"	"	"	37	"	" 2 "
<i>tac</i>	"	"	"	22	"	" 6 "
<i>stunde</i>	"	"	"	7	"	" 14 "
<i>bône</i>	"	"	"	11	"	" 6 "
<i>brôt</i>	"	"	"	13	"	" 2 "
<i>grûz</i>	"	"	"	13	"	" 1 "
<i>vaden</i>	"	"	"	4	"	" 7 "
<i>phennic</i>	"	"	"	3	"	" 10 "
<i>wort</i>	"	"	"	9	"	" 17 "

*Strô*, *bast*, *kaff*, *wicke*, and *bere* occur only as rhyming words and *sîde* as non-rhyming.

In the various classes the relation between rhyming and non-rhyming words is as follows :

Animals: a. whole,	17 rhyming,	5 non-rhyming ;	
b. parts,	242 "	49 "	
Plants: a. parts,	56 "	8 "	
b. fruits,	51 "	10 "	
Inorganic objects,	21 "	15 "	
Total. Nature,	387 "	87 "	
Parts of clothing,	11 "	18 "	
Household utensils,	3 "	3 "	
Articles of nutriment,	55 "	8 "	
Measures of space,	41 "	54 "	
Measures of time,	29 "	20 "	
Measures of weight,	3 "	0 "	
Coins,	11 "	23 "	
Signs,	11 "	21 "	
Total. Human invention,	174 "	147 "	
Abstract concepts,	8 "	7 "	
<hr/>			
Total,	569 "	241 "	or 70% rhyming.

Of the objects from nature nearly 82% are rhyming words.

Of the objects of human invention, only 54% are rhyming words.

Of the times that *hâr* occurs 85% are rhymes.

*Geographical Distribution.*

In the works which can with some degree of certainty be assigned to a particular district, the following words are found, the number of times each occur being indicated by the figure following it:

Austria: *hâr*, 56; *hand* 1; *strô* 2; *bast* 1; *brâme* 2; *arweiz wisch* 1; *bône* 1; *wicke* 1; *kicker* 1; *slêhe* 1; *bere* 2; *grûz* 2; *swam* 1; *kât* 1; *sporn* 1; *vaden* 1; *nadel* 1; *ei* 2; *brôt* 3; *vuoz* 10; *trit* 3; *mîle* 1; *wanc* 1; *stunde* 2; *tac* 2; *phennic* 7; *lôt* 1; *wort* 1; *rede* 1; *stich* 2.

In all 30 words, used 112 times in 245050 ls. Av. one ex. to 2188 ls.

Bavaria: *huon* 1; *hâr* 51; *flochen* 1; *veder* 1; *brâ* 1; *hand* 2; *finger* 3; *nagel* 1; *strô* 1; *halm* 2; *spriu* 2; *vesen* 2; *blat* 2; *loup* 1; *brâme* 1; *louches kil* 1; *bône* 2; *wicke* 1; *linse* 1; *bere* 5; *kirse* 1; *grûz* 6; *zahr* 1; *tropfe* 4; *perle* 1; *ring* 1; *riemen* 1; *side* 9; *vaden* 3; *nadel* 2; *leffel* 1; *ei* 8; *brot* 2; *vuoz* 8; *trit* 2; *woche* 1; 'wink' 2; *stunde* 3; *tac* 6; *phennic* 4; *helbelinc* 5; *mark* 1; *wort* 4; *ort* 1; *wise* 1.

In all 45 words, used 160 times in 281909 ls. Av. one ex. to 1762 ls.

Alemania: *huon* 1; *mûs* 1; *lûs* 1; *hâr* 40; *hennen vuoz* 1; *brâme* 1; *strô* 1; *bast* 1; *loup* 1; *bône* 3; *nuz* 1; *bere* 1; *grûz* 2; *stoubelin* 1; *kât* 1; *schäiss* 1; *stank* 1; *vist* 4; *farz* 1; *ring* 2; *snal* 1; *riemen* 2; *vaden* 2; *ei* 4; *brôt* 1; *bissen* 2; *trunk* 1; *vuoz* 7; *trit* 1; *stunde* 4; *tac* 4; *helbelinc* 1; *haller* 1; *bapel* 1; *wort* 3; *gruoz* 2; *punkt* 1; *stich* 2; *zwec* 1; *wîle* 1; *sache* 2.

In all 41 words, used 110 times in 104075 ls. Av. one ex. to 946 ls.

Schwaben: *humel* 1; *hâr* 22; *strô* 1; *blat* 2; *bône* 1; *wicke* 1; *nuz* 1; *grûz* 1; *papel* 1; *briz* 1; *zehg* 1; *beth* 1; *ei* 2; *brôt* 1; *vuoz* 7; *trit* 1; *wanc* 1; *stunde* 1; *tac* 1; *phunt* 1; *imperion* 1; *berner* 1; *buochstabe* 1; *stich* 1.

In all 24 words, used 53 times in 82814 ls. Av. one ex. to 1551 ls.

Franken: *mâde* 1; *hâr* 8; *bast* 2; *kaff* 4; *nuz* 1; *slêhe* 1; *bere* 1; *grûz* 4; *stoc* 1; *stein* 1; *pertz quait* 1; *vaden* 2; *vuoz* 1; *mark* 1; *phunt* 1; *wort* 3; *stich* 1.

In all 17 words, used 34 times in 60196 ls. Av. one ex. to 1770 ls.

Mitteldeutschland: *mûs* 2; *vogel* 1; *hâr* 37; *hand* 1; *strô* 1; *halm* 1; *hirse kornlin* 1; *slêhe* 1; *tropfe* 2; *schime* 1; *riemen* 1; *bant* 1; *nadel* 1; *ei* 4; *vuoz* 13; *trit* 7; *stunde* 4; *tac* 6; *wort* 8; *schnellen* 1; *phennic* 2; *stich* 1.

In all 22 words, used 97 times in 208487 ls. Av. one ex. to 2149 ls.

Am Niederrhein: *hâr* 4; *bast* 6; *blat* 2; *ei* 2.

In all 4 words, used 14 times in 27501 ls. Av. one ex. in 1964 ls.

All the words which are used more than twenty times, i. e. *hâr*, *vuoz*, *ei*, *tac*, *stunde*, are found in all parts of Germany. *Side* and *helbelinc* seem to be confined to Bavaria. *Bast* and *kaff* only occur in works showing Low German influence. Other words are not found often enough in any one locality to justify any statement as to the place where they were used. Mitteldeutschland furnishes a smaller number of words in proportion to the number of examples than any other locality.

EXAMPLES OF THE STRENGTHENED NEGATIVE FROM MIDDLE LOW GERMAN  
AUTHORS.

A. NATURE. I. ANIMALS. a. Whole.

1) a) *Mûs.*

1) *dar inne so was nycht eyne mûs ghebleven*: Deif. 456.

2) b) *Apen.*

1) *Achtet nicht Also vele also eynen olden apen*: Jahrb. V 42-573.

c) *Katten.*

1) *Achtet men nicht? Nicht mer wen eynen bunten katten*: Jahrb. V 42-570.

d) *Schegen.*

1) *Allomale achtet men orer nicht? Nicht mer wen eynen valen schegen*:  
Jahrb. V 41-558.

e) *Myeth (mite).*

1) *Des wold ich achten nicht eyn myeth*: Fasn. 984-8.

b. Parts of bodies.

a) *Hâr.*

1) *der edelen lude noch der ricken achten se nicht ein hâr*: Gerh. v. M. Seel.  
LXXXVII 106; Gerh. v. M. Leitz. 99-29; Jahrb. XVI 32-59; Oesterley  
28b-57, 74a-56.

2) *an myr so twyfle nicht en hâr*: Oesterley 65b-9; Theoph. 153, 357;  
Jahrb. II 16-41.

3) *vruchtet des nicht ein hâr*: Val. 2391; Gerh. v. M. Seel. LXXXVI 19.

4) *doch en half it en nicht ein hâr*: Val. 1459.

5) *se en deden on arges nicht ein hâr*: Flos und Blankflos 484.

6) *der se kunnen nicht ein hâr*: Gerh. v. M. Seel. XCIV 97.

7) *van em enkrichstu nicht en hâr*: Gerh. v. M. Leitz. 123-34.

8) *Dat ek darût di nicht ein hâr ne geve*: Gerh. v. M. Seel. LVII-62.

9) *vor war der murren werret nicht ein hâr*: Deif. 294.

10) *de schaden em nicht en hâr*: Jahrb. II 59-88; R. V. 3022, 3841.

11) *dat se entwossen nicht en hâr*: Jahrb. II 98-396.

12) *men in den werken nicht eyn hâr*: Jahrb. III 20-19.

13) *Se hedde dar nicht geschaffet eyn hâr*: Jahrb. VIII 80-353.

14) *Dat noch wapen noch vur One mach pyne ghen an eyenem hâre*: Jahrb.  
XVIII 58-1376.

a) *Katten stêrt.*

1) *hê hindert mi nicht einen katten stêrt*: R. V. 2978.

c) *Naghel.*

1) *So steit juw neen naghel to na nicht*: Jahrb. XVI 37-140.

d) *Vedderen.*

1) *Id kumt di nicht eine vedderen to bade*: Dodes Danz 303.

e) *Vingher.*

1) *ik reghede nicht eyn vingher*: Jahrb. V 38-398.

2) *All schrijne sy nyet eyns vinghers lanck*: Jahrb. XIX 166-29.

2. PLANTS. a. Parts.

a) *Kaf*.

- 1) *Daz he nicht also ein kaf uz ulege* : Offenbar. Johann. 178-14.
- 2) *Se helpen di nu nicht ein haverkaf* : Dodes Danz 674.
- 3) *Dar vant ik nicht ein haverkaf* : Jahrb. XV 20-1-2.
- 4) *jûwe bichte helpt anders nicht ein kaf* : R. V. 1386, 1718.

b) *Strô*.

- 1) *Dat helpt dy nicht zam eyn strô* : Jahrb. VIII 82-407.
- 2) *Se geve dar uf nicht ein strô* : Jahrb. X 128-282, XI 125-61.

c) *Blat*.

- 1) *ik en achtete is doch nicht ein blat* : Gerh. v. M. Seel. III 44.

b. Fruits.

- a) *Slê*. 1) *ik achtete er nicht enen slê* : Val. 462.

b) *Bône*.

- 1) *dine groten work helpen di nicht eine bônen* : Dodes Danz 1300 ; Jahrb. XXI 121-362.

- 2) *engeve ich nycht ene bônen* : Jahrb. II 16-21.

- 3) *unde gheven grote gherede to lone?*

*de sele sprach nicht mer wen eyner bônen* : Jahrb. V 41-551.

- 4) *De rype tu schadet den bônen nicht* : Jahrb. VIII 36-18.

- 5) *unde eft he nemande up eine bône edder sus nemande hadde misgedân* : R. V. 1698.

- 6) *dat se nicht enhôrt de bode min of icht um minen willen deit noch up mi ene bonen sleit* : Gerh. v. M. Leitz. 65-16.

3. INORGANIC OBJECTS.

- a) *Stucke*. 1) *So wert dy nu schaden nicht eyn stucke* : Jahrb. XXI 121-349.

- b) *Schite*. 1) *Nicht ein schite mochte me schaden* : Dodes Danz 1175.

- c) *Dreck*. 1) *Se wetten van den dyngen nicht eynen dreck* : Jahrb. III 16-22.

- 2) *des bichten helpt nicht einen dreck* : R. V. 4075.

B. HUMAN INVENTION.

3. ARTICLES OF NUTRIMENT.

- a) *Eier schelle*. 1) *du gevest mi nicht eine eier schelle* : R. V. 6474.

b) *Brôt*.

- 1) *Dat se number ne galt ein brôt* : Gerh. v. M. Seel. IV 51.

- 2) *tuwar gy vordenet alle nycht en hellink brôt* : Mone II 68-957.

4. MEASURES.

- a) *Vôt*. 1) *dat ome untwik nicht enen vôt* : Gerh. v. M. Seel. LXI 23.

5. COINS.

- a) *Schilling*. 1) *Des enen kleder unde pert en was nicht seven schillinge wert* : Gerh. v. M. Seel. C 22.

- b) *Punt*. 1) *Unde dat ors wart so gewunt dat it hedde nicht ein punt gegulden, of it veile were* : Gerh. v. M. Seel. LIX-42.

c) *Wyttten* (a silver coin worth four *pfennigs*).

1) *so were se nicht werd eynen wyttten* : Jahrb. III 15-12.

2) *Dar vraghen se na nicht eynen witten* : Jahrb. XVI 32-61.

d) *Haller*. 1) *dir enblyfft der haller geynen* : Jahrb. XIX 94-12.

6. SIGNS. a) *Twink*.

1) *van vrouwen melk weten nicht ein twink* : Val. 1924.

2) *ik mene hyr mede nicht eyn twink* : Verlorene Sone 38-181.

3) *Ne wes tezwat niet een twint* : Jahrb. XV 43-48.

4) *Vruchte nicht en twink* : Jahrb. XVII 77-363.

b) *Wort*. 1) *dorste nicht ein wort spreken* : Val. 2155.

#### MIDDLE LOW GERMAN AUTHORS USING THE STRENGTHENED NEGATIVE.

##### XIII Cent.

Eike von Repgow, prose, no examples. ls. 7500.

Offenbarung Johannes : Hagen's Germ. X 125-184 ; *kaf* 178-14 ; ls. 2200.

##### XIV Cent.

Witzlaw IV, Sprüche und Lieder ; ls. 955.

Theophilus : *hâr* 153, 357 ; ls. 714.

Oesterley, Ndd. Dich, im M.A. : *hâr* 65b-9, 74a-36 ; ls. 368.

Marienklage, Z.f.d.A. XIII 288 ; ls. 886.

Herrigs Archiv LXXXI 381-404 ; Ndd. translation of Regenbogen's Veronica ; ls. 960.

##### XV Cent.

Mitteldeutsche Gedichte, Lübben ; ls. 1706.

Mone : *hellink brot* II 68-957 ; ls. 2051.

Fastnachtspiele : *myeth* 984-8 ; ls. 560.

Valentin und Namenlos : *hâr* 1459, 2391 ; *slê* 462 ; *twink*. 1924 ; *wort* 2155 ; ls. 2646.

Flos unde Blankflos : *hâr* 484 ; De verlorne sone : *twink* 38-181 ; ls. 1060.

Gerhard von Minden : Seelmann : *hâr* LXXXVI-19, LXXXVII-106, XCIV-97, LVII 62 ; *blat* III 44 ; *brôt* IV 51 ; *vôt* LXI 23 ; *schilling* C-22 ; *punt* LIX-42 ; ls. 6982.

Gerhard von Minden, Leitzmann : *hâr* 99-29, 123-34 ; *bône* 65-16 ; ls. 5104.

Des Dodes Danz : *vedderen* 303 ; *haverkaf* 674 ; *bônen* 1300 ; *schite* 1175 ; ls. 1686.

De Deif von Brugghe : *mûs* 456 ; *hâr* 294 ; ls. 734.

Jahrbuch des Vereins für Niederdeutsche Sprachforschung : XIV Cent. *katten* V 42-570 ; *schegen* V 42-558 ; *hâr* XVIII 58-1376 ; *strô* VIII 82-407 ; X 128-282 ; XI 125-61 ; *twint* XV 43-48 ; XVII 77-363 ; ls. 2155.

XV Cent. *vinger* V 38-398 ; XIX 166-29 ; *apen* V 42-573 ; *hâr* II 16-41, 59-88, 98-396, III 20-19, VIII 82-353, XVI 32-59 ; *bône* II 16-21, V 41-551, VIII 36-18, XXI 121-362 ; *haverkaf* XV 20-1-2 ; *dreck* III 16-22 ; *naghel* XVI 37-140 ; *stucke* XXI 121-349 ; *wyttten* III 15-12, XVI 32-61 ; *haller* XIX 94-12 ; ls. 10005.

Reinke de Vos : *katten stêrt* 2978 ; *hâr* 3022, 3841 : *kaf* 1386, 1718 ; *bône* 1698 ; *dreck* 4075 ; *eierschelle* 6474 ; ls. 6844.

Compare with above, the examples from the Netherlandish version :

Reinaert I: *loof* 1444; *caf* 1797; *ei* 3187; *twint* 2009; ls. 3476.

Reinaert II: *hâr* 1784. 3861; *cattenstaert* 3210; *caf* 1088, 1817; *loof* 1490; *veer* 4015; *koot* 6087; *eiscale* 7290; *twint* 6723, 7792; *woort* 3661; ls. 7794.

The Low German has one example to 855 ls., and the Netherland version one to 520 ls., a considerably greater frequency of occurrence in the latter. In the 55,116 lines of Middle Low German, there are 64 examples of the strengthened negative, or one to 861 lines, a considerably greater frequency of this usage in Middle Low than in Middle High German.

#### THE STRENGTHENED NEGATIVE IN OLD HIGH GERMAN.

The strengthened negative, strictly speaking, is not found in Old High German. Otfried used the word *drof* (tropfe) twenty times: (I 4-27, 5-28, 22-8; II 7-34, 9-89; III 13-9, 14-102, 16-23, 23-37, 24-32, 25-6, 24; IV 15-46, 29-53; V 4-38, 7-53, 57, 13-2, 16-46), Hartm. 6. (cf. Grimm III 730; 2d Ed. 704) but without the use of a numeral or an indefinite article, which is usual in Middle High German. He seems to use *drof* as an adverb as *wiht* was used then and later. *Drof* is used once beside in Old High German in the same way. (Diut. II 375.) The use of *hâr* in the Heliand (1512 *huuand he ni mag ther ne suuart ne huuît ênig hâr geuuirkan*), although it is here to be taken literally, and the use of *wort* (MS. D. 32-10; *daz ih âne din gipot ne spricho nohein uuort*) are perhaps the beginnings of the later usage.

#### APPENDIX.

A. Things of large size or value are sometimes used to strengthen a negative, but in comparison with things of small size or value, such terms are few in number and rarely used.

##### I. TIME.

- 1) *Und solt ich leben tûsand jâr ich wolt es niemer mê begern*: Bon. 113-42.
- 2) *elliu miniu jâr swaz ich ze leben hân  
wil ich nimmer abe stân*: Tand. 1330.
- 3) *Van dem de werld erst began*: Karl M. 734-27.
- 4) *Daz er sô ritterlichen wart gewâpent nie bî sînen tagen*: Trist. H. v. Frei. 1634.
- 5) *nie bî sînen zeiten*: Trist. H. v. Frei. 1899.
- 6) *ich ward keins schimpfes nie sô frô bei allen meinen jâren*: DA. 391-2.
- 7) *ich sach bei allen meinen tagen sô kunen helt mit augen nie*: DA. 204-12.
- 8) *Ir gsacht es nie pey ewern tagen*: Ring 38d-18, 40-18.
- 9) *Uff erden wart nie schöner wîp gesehen bî tûsent jâren har*: Kit. 23-26.
- 10) *Iehn sach nie minneclîcher wîp bî allen mînen jâren*: Winterst. 22-19.

##### 2. SPACE AND NUMBER.

- 1) *ez enwart alz ûf der erde keiser sô lobesan*: Stauffenburg 262.
- 2) *Der rat môcht ûf aller erden niemer bezzer werden*: Reinf. 16075.
- 3) *alles ir geslâhte waer als unerphachte als daz gries bî dem mer*: Antichr. 541.
- 4) *Die gesehen sô kostlîches nie In zwôlf kunigrîchen oder hie*: Kit. 43-29.

## 3. THINGS OF GREAT VALUE.

- 1) *Dar ennême ich nicht fur manic kunicriche* : Heinr. 912.
- 2) *Umb geyn gewicht von golde roit* : Karl M. 587-4.
- 3) *Weren gewest alle berge guldin Nochtant en mocht is neit syn* : Karl M. 624-54.
- 4) *Dat he durch silber noch durch golt  
Eme nyet aff en woulde staen* : Karl M. 10-2, 12-43, 135-64, 216-30.
- 5) *Van golde zeyn tûsent punt Dat hey is ney en hedde begunt* : Karl M. 383-55.
- 6) *Dat allet dat golt van Paris Neit en sey also guet* : Karl M. 336-51.
- 7) *ich wolt nit nemen tausend mark  
das ich noch wer zu Perme* : DA. 671-9.
- 8) *Da fur nâm ich nicht hundert phunt* : Ring 4c-4. Total 26 exs.

B. There are a few examples of a negative implied by comparison with an action impossible, useless, or improbable.

- 1) *sô wolde ich in niht mêre getrouwen danne einem wilden Sahren* : Kudr. 1503-4.
- 2) *Vater, einen Sahren zûget ir lîhter danne mich* : Helmb. 422.
- 3) *da naeme er lieber einen wilden heiden  
sô daz er waere sin staeter vriund* : MS. H. III 39-2-10.
- 4) *Wilde hasen ê gezamt waeren denn der frowen schar* : Reinf. 19422.
- 5) *Nu wie zimt hôhwart und armuot sament?  
als der affe ûf dem kûnicstuole* : Berth. I 397-30.
- 6) *Einer frouwen rômvart und einer hennen flug über einen zûn ist alles  
glîch nütze* : Berth. I 356-29.
- 7) *daz gieng in einen stein und in ir herze al ein* : Flore 5779.
- 8) *ich weiz den fürsten, solte er daz lernen  
man lêrte einen beren ê den salter* : Tit. 232-90-4.
- 9) *der also vriunde hueten sol, der zante lîhter einen bern* : MS. H. I 376-27-8.
- 10) *so möhte man ein wilden bern noch sanfter harfen lêren* : MS. H. II 373-20-6.
- 11) *ein slag in ein bach* is used several times to designate something of no value : Fasn. 1376-12 ; Erlös. 11 ; MS. H. I 296-79-8, 368-37-8 ; Walth. 188-16.
- 12) *ich vûrhte iuch also cleine als der habich tuot daz huon* : Keiser Otto mit dem Barte, K. v. Wurz. I 124.

C. A negative is often implied by comparison with some object of small size or value. In a majority of cases this usage is found with the verb *sin*, with which the strengthened negative is rarely used. A few quotations will be sufficient to illustrate the usage.

- 1) *Das was wider disen ein wint* : Bit. 10111, 12303.
- 2) *unde duchte in wesen gar ein wint* : Pass. H. 33-68 ; Dem. 2954.
- 3) *Sy achtet up dyn wort als cyn wint* : Karl M. 264-58.
- 4) *ez was gar ein kindes spil swes er ê began* : Kudr. 858-2.

- 5) *ez half minner dan ein bast* : Heinr. 2593.  
 6) *Des is mich, here doch als ein kaff* : Karl M. 163-17, 497-9.  
 7) *und achten minner dann ein kaff* : Pass. K. 578-80.

The authors making use of this form are as follows :

- Tundalus: *chindes spil* 1433 ; *wint* 1981.  
 Servatius: *tou* 3483.  
 Rolandslied: *neuborenz westerkint* 7317.  
 Pass. K.: *wint* 35-80, 62-43, 345-23, 419-89, 679-87 ; *kaff* 578-80 ; *strô* 260-82.  
 Kudr.: *kîndes spil* 858-2.  
 Lohengrin: *sîde* 545.  
 Pass. H.: *wint* 33-68, 298-20.  
 Brun von Schonebeck: *wint* 83, 92, 156, 3434, 6012 ; *hâr* 6388 ; *brôt* 6658.  
 Alexanderlied: *hâr* 771-913 ; *tou* 4751.  
 Demantin: *wint* 2954.  
 Steinbuch von Volmar: *wint* 771.  
 Heinrich und Kunigunde: *bast* 2593.  
 Biterolf: *wint* 10111, 12303, 3593, 3837.  
 Krone: *hâr* 21626, 23157 ; *wint* 26668.  
 Langenstein's Martina: *bast* 165-40 ; *strô* 186-103 ; *wint* 25-77, 49-39 ; *blat* 165-32 ; *bône* 27-92, 230-30, 248-11.  
 Mai: *stoup* 124-12 ; *wint* 9-26.  
 Neidhart: *wint* 49-9, 7-35.  
 Tristan: *wint* 2279, 3641, 4841, 8259.  
 Karl: *wint* 9202.  
 Barlaam: *wint* 334-33, 364-5.  
 Der gute Gerhart: *wint* 6134.  
 Der jüngere Titirel: *linsen* 3287-2 ; *bast* 2778-4 ; *ei* 3817-3 ; *nadelohr* 5151-4 ; *sîde* 5323-4.  
 Walther: *wint* 79-20, 80-4.  
 Parcival: *wint* II 239, IV 264, V 774, VI 636, 1160, XVI 814.  
 Troj.: *sprû* 18257 ; *tou* 9888 ; *wint* 572, 5330, 8305, 13034, 34063, 37423, 48283 ; *ei* 33694 ; *kîndes spil* 39898.  
 Helbl.: *ei* II 1257, VII 1072.  
 MS. H.: *hâr* I 316-40 ; *wint* I 12-13-3, 131-3-3, II 4-5-16, III 71-20-6, 318-5-5 ; *brôt* III 4681-9-4 ; *spil* I 298-98-3.  
 Erec: *wint* 8278, 8810.  
 Iwein: *wint* 6341 ; *strô* 6273.  
 Amis: *wint* 2361.  
 Meleranz: *wint* 12088.  
 Die gute Frau: *wint* 2380.  
 Nibelungenlied Z.: *wint* 8-4-2, 35-1-3, 127-3-2, 109-4-1, 348-6-3.  
 Helmbrecht: *wint* 378, 617.  
 Herbort: *wint* 5778, 9109, 10101, 11931, 13091, 17675.  
 Freidank: *wint* 67-7, 76-17.  
 Boner, Edelstein: *wint* 109-54.  
 Reinfried: *stoup* 4721 ; *ei* 4689 ; *wicke* 22392.

Dalimil's Chronik von Böhmen: *wint* 144-16, 208-32; *bast* 150-8.  
 Bartsch.: Marienl. *wint* 1073; Heidin: *ei* 547.  
 Karlmeinet: *kaff* 163-17, 265-42, 497-9; *wint* 264-58; *slêhe* 121-13.  
 Tristan, Heinrich von Freiburg: *wint* 2215.  
 von Laber's Jagd: *vesen* 224-7.  
 Gesamt Abenteuer, Hagen: *wint* II 461-146; *grûz* I 125-757; *ei* I 398-329;  
*bast* I 112-261.  
 Fastnachtspiele: *bast* 452-19; *wint* 598-29; *ei* 138-26, 224-9; *hâr* 484-9.  
 Hermann von Sachsenheim: *kindes spil* 322.  
 Von dem übeln Weibe: *kindes spil* 329.  
 Hugo von Montfort: *wicke* 209-20.  
 Leben der heiligen Elisabeth: *wint* 6586.  
 Schleigertüchlein: *hase* 239-19.  
 Ring: *huon* 56d-16; *wint* 20-40; *strô* 3b-30.  
 Dietrich's erste Ausfahrt: *wint* 370-12, 708-11.  
 Bartsch: *zweier ortleins eins phennigs* 315-162.

### Summary.

- A. 1. Animals: *huon* 1; *hase* 1; *westerkint* 1; *hâr* 6; total 9.
2. Plants: *kaff* 4; *strô* 4; *bast* 6; *blat* 1; *spriu* 1; *linsen* 1; *bône* 3; *wicke* 2; *slêhe* 1; *vesen* 1; *grûz* 1; total 25.
3. Inorganic Nature: *tou* 3; *stoup* 2; *wint* 86; total 91. Total Nature 125.

- B. Human Invention: *side* 2; *brôt* 2; *ei* 9; *nadelohr* 1; *spil* 6; *phennic* 1; total 21.

Of these twenty-four words, five, i. e. *hase*, *westerkint*, *tou*, *wint*, *spil*, are used seldom or never to strengthen an expressed negative. Of the 146 examples of this usage, these five words furnish 97 examples, or about two-thirds of the whole. Several of the authors whose use of the strengthened negative is comparatively rare, as Brun von Schonebeck, Langenstein, and Wolfram, have a relatively large number of implied negatives.

- D. A negative is often implied by the use of adjectives and adverbs as *klein*, *lützel*, *kûme*, *wenig*, and *selten*.

The following examples will be sufficient to illustrate the usage:

- 1) *ob ez joch waer erlogen gar daz wolt ich doch kleine klagen*: Reinf. 19925. Karl M. 559-33.
- 2) *Dat ich up dyn gewer achten harde kleyne*: Karl M. 53-52; 189-28; 263-45; 349-54; 351-44.
- 3) *Ich vorten uch vele kleine*: Karl M. 760-55.
- 4) *Hey achte weynig umb dat goet*: Karl M. 20-7.
- 5) *Kûme* is used in most cases in its literal meaning, but occasionally, as in the following instance, it seems to imply a negative:

*daz moht er doch vil kûme âne schaden hân getân*: Reinf. 20940.

I found 66 examples of *klein* with various modifiers, 32 examples of *lützel*, 15 of *kûme*, 4 of *selten*, and 3 of *wenig*; in all 120 examples of this usage.

E. The negative formed or strengthened by the use of *wiht* or *enwiht*. Beginning with *vaihts* in Gothic and continuing down to modern German the word *wiht* has been in common use to form or strengthen a negative.

Zingerle (S. B. Wien XXXIX 466, 473) gives fifty examples of the use of *wiht* and one hundred and thirty-three of *enwiht*. To these I might add ninety-four examples of *wiht* and seventy-six of *enwiht*; making a total of three hundred and fifty-three examples in all. It would seem to have had nearly the same history as *pas* and *point* in French (cf. Meder. Diss. Marburg 1891) except that *wiht* did not come to be absolutely necessary to expression of the negation, except as a part of *nicht*.

#### F. Alternative Specification.

A negation is often strengthened by dividing some element of the negation into two parts and applying the negation to each of these. A considerable number of examples of this usage is found in Karlmeinet.

- 1) *Ind ich ouch nye en gesan weder vro noch spade* : 413-54.
- 2) *Du en vortes yseren noch steyne* : 717-28.
- 3) *Ney en vern am wyff noch man van dem de werlt erst began van boeseren volcke gesagen* : 734-26.
- 4) *dar en mach neman in komen syn noch mē noch myn* : 595-65.
- 5) *De durch eynes mannes wille weder offenbar noch stille keyner helpe neit engert* : 92-54.

Above examples will be sufficient to illustrate the usage.

The various expressions and the number of times each is used are as follows: *wib noch man* 13; *iung noch alt* 7; *wise noch tump* 1; *lebendig noch tot* 1; *sterben noch leben* 3; *edele noch nider* 1; *tiutsch noch wälsch* 1; *guot noch boeser* 2; *arm noch rich* 29; *pfaffe noch leie* 1; *gros noch klein* 1; *heimisch noch gast* 1; i. e. twelve examples with sixty-one examples which have to do with man: *sît noch ê* 20; *vrue noch spät* 11; *nach noch vor* 1; *nacht noch tag* 13; i. e. four expressions with forty-five examples which have to do with time: *breit noch smal* 1; *kurz noch lang* 2; *daheime noch ze hove* 1; *in himil noch in erde* 4; *vil noch lützel* 2; *dort noch hie* 2; *vil noch wenig* 2; *minr noch mer* 2; i. e. eight expressions with sixteen examples having to do with space: *win noch brot* 3; *rede noch geberde* 1; *durch liebe noch leid* 2; *offenbar noch heimlich* 5; *yseren noch steyne* 1, *voese noch hende* 1; *lant noch leyn* 1; *minne noch vientschaft* 1; *durch schaden noch vrommen* 1; *diz noch daz* 1; *sus noch sô* 1; i. e. eleven miscellaneous expressions with eighteen examples, or a total of thirty-five expressions, used one hundred and forty times.

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O. P. S.

## THE 'MISOGONUS' AND LAURENCE JOHNSON.

The following letter. was printed in *The Nation*, New York, March 16, 1899:

THE 'MISOGONUS' AND LAURENCE JOHNSON THE MARTYR.

*To the Editor of the Nation :*

SIR: The 'Misogonus,' of which Collier long ago gave an analysis, and which Prof. Brandl of Berlin has just edited (with many curiosities in text and notes) in his 'Quellen des weltlichen Dramas in England' (Strassburg, 1898), is so early and so interesting a specimen of English university comedy that any information about it is worth recording.

The manuscript which has preserved the play is signed, under the list of *dramatis personae*, 'Laurentius Bariwna. Kettheringe. Die 20 Novembris, Anno 1577.' The fifth letter of the surname is said by Collier to be a Greek omega; Prof. Brandl makes it a *w*; Dr. F. I. Carpenter, of the University of Chicago, who has examined the manuscript, assures me that Collier is right. No attempt to identify this Bar-Jona has been made, so far as I know. Brandl contents himself with remarking: 'hebräisch=Taubensohn.' Clearly we should seek in Bar-Jona not a Semite, but a scholarly Englishman who for some reason (in jest or earnest) wished either to conceal his name or to play a verbal trick with it.

'Bar' is, of course, 'son,' and we may without temerity recognize in 'Laurentius Bariwna' plain *Laurence Johnson*.

Laurence Johnson is no mythical being. He was fellow of Brasenose College in 1569, and applied for his B.A. on November 25, 1572. Certain conditions were imposed, and it is not known whether he fulfilled them or not. At all events, he went to Douay in 1573, to study for the Roman Catholic priesthood, and later to Rheims. In 1577 he took priest's orders, and in the same year he returned to England as a missionary. In 1581 he was indicted for treason, being associated in the

indictment with the celebrated Jesuit Edmund Campion and several other priests. On the 30th of May, 1582, he was hanged at Tyburn. We have two accounts of his execution, both from eye-witnesses. One is from the pen of Anthony Munday, who had given evidence for the prosecution ('A breefe and true reporte of the Execucion of certaine Tray-tours,' 1582, reprinted by Collier in his Shakespeare Society edition of Munday's 'John a Kent and John a Cumber,' 1852). The other is from a friendly hand, and may be found in the 'Concertatio Ecclesiae Catholicae in Anglia adversus Calvinopapistas et Puritanos,' Treves, 1588, folio 93 v<sup>o</sup> ff. Johnson was not a Jesuit, but a secular priest.

On his return to England in 1577, Johnson had assumed the alias 'Laurence *Richardson*,' his father's Christian name being Richard, and it is in this same year that we find him (if my conjecture is correct) concealing his real identity under the punning disguise of 'Bariōna' in the 'Misogonus' manuscript.

A reviewer in the *Literarisches Centralblatt* for February 11 (col. 206) remarks that 'Laurentius Bariona' stands in the British Museum Catalogue as the author of a 'Cometographia, London, 1578.' This book I have not had a chance to examine. Its title, however, indicates that the author was a Christian: 'Cometographia quaedam Lampadis aeriae qu[a]e 10 die Novemb. apparuit Anno a virgineo partu 1577,' and we need not hesitate, provisionally, to ascribe it to Laurence Johnson. One might even conjecture that he adopted the pseudonym for the special purpose of this book. At all events, the signature in the Misogonus MS. and the date of the comet are less than a month apart. The 'Cometographia' was doubtless not so much astronomical as prodigious and exemplary, like T. T. [wine?]'s English book on the same subject, which appeared in the same year: 'A View of certain wonderful effects . . . newly conferred with the presignifications of the Comete, or blasing Star, which appered in the Southwest vpō the .x. day of Nouem. the yere last past 1577.' The Comet of 1577 is that which gave Tycho Brahe the materials for his famous investigations on the parallax of comets, and the whole of part ii. of his 'Opera Omnia' (Frankfort, 1648) is devoted to it. Some account of the ominous character

ascribed to this 'blazing star' may be conveniently found in 'Stanislai Lubieniecii Historia Cometarum,' Amsterdam, 1666, pp. 373-7, whence we learn that, after the disastrous campaign of Don Sebastian in Africa, the comet was by many thought to have prefigured the death of Sebastian, Muley Mohammed, and Abdel-Melek. For contemporary impressions, see the letter quoted in Strype's 'Annals of the Reformation,' bk. ii, chap. 10, ed. 1725, ii, 510. American readers may like to consult Increase Mather, 'ΚΟΜΗΤΟΓΡΑΦΙΑ. Or a Discourse Concerning Comets,' Boston, 1683, pp. 101-3.

The prologue to the 'Misogonus' is signed 'Thomas Richardes.' A person of this name was one of Johnson's fellow-students at Oxford (college unknown), and applied for his B.A. on December 7, 1571 ('Register of the University of Oxford,' ed. by A. Clark, II., 13, Oxford Historical Society Publications, Vol. XII.), shortly before the date of Johnson's application.

The authorship of the 'Misogonus' is still an open question. If, as Collier thinks, the play was written in 1560, the author may have been neither Johnson nor Richards.

Information with regard to Johnson may be found in the following works: Anthony à Wood, 'Fasti Oxonienses,' ed. Bliss, I., 189 (cf. 477, 478); 'Register of the University of Oxford,' ed. Clark, as above, II., 18; Foster, 'Alumni Oxonienses,' 1500-1714, II., 815; Challoner, 'Memoirs of Missionary Priests,' Manchester, 1803, I., 54 ff; Richard Simpson, 'Edmund Campion,' 1867, pp. 230-2, 309; Henry Foley, 'Records of the English Province of the Society of Jesus,' II. (revised edition), 170 ff., III., 42, IV., 359; letter from C. Hodgson to L. Johnson, April, 1580, 'Calendar of State Papers, Domestic Series, Addenda, 1580-1625,' p. 4.<sup>1</sup>

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<sup>1</sup> [To these should have been added 'Douay Diaries,' ed. Knox, pp. 5, 8, 25, 117, 118, 126, 181, 188, 260, 275, 290,—references for which I am indebted to Dr. Peile and Mr. Albert Matthews: see note 3, p. 340, below.]

In so brief a note it was impossible to discuss the details of the identification. In particular, there was no space for an examination of the *Misogonus* itself with a view to determining whether the sentiments of the author agreed with those of Laurence Johnson of Brasenose and Douay. Such an examination, indeed, was not absolutely necessary, since the authorship of the play was not claimed for Laurence Johnson. Besides, the whole discussion was left as provisional, until a sight could be had of the tantalizing *Cometographia*. A careful copy of the book has since been made for me, and this copy settles one question forever: Laurence Johnson the Martyr was NOT the Laurentius Bariona of the *Misogonus* manuscript.

That the *Cometographia* is the work of the same person who wrote his name on the title-page of the *Misogonus* manuscript is certain. For the book begins with a dedicatory epistle from the author to Edmund Bishop of Peterborough, signed 'Laur. Bariona' and dated Kettering, January 20th, 1578.<sup>1</sup> The epistle asks the bishop to make the work public if he sees fit, but to burn it if he thinks it likely to do harm. 'Laur. Bariona' was no Romanist, but an enthusiastic Anglican and a fervent admirer of Queen Elizabeth. Persuaded that the comet is a 'precurse of fierce events,' he is shocked at the unconcern with which some persons view it. 'Interim papistæ in vtramque aurem securi dormiunt, et summam rerum omnium perturbationem adesse gestiunt, et iam pristinam superstitionem reuiuiscere cogitant.' This passage alone would determine the question of his religion. His feelings toward the queen are manifested in an eloquent 'Apostrophe ad Elizabetham illustrissimam Anglorum Reginam,' in which he speaks of the Christian state 'quam ex intermortuis reliquijs in vitam reuocasti,' 'Que enim vnquam princeps a mundo condito tam bene merita fuit de ecclesia dei, vt que a papistica Tyrannide, in Christianam libertatem vindicauit?' 'Haec nostra

<sup>1</sup> 'Vale Ketteringa Januarij 20. 1578.'

Nympha,' he calls her, 'cælitus procul dubio ad nos delapsa.'

Though the *Cometographia* demolished the suggestion that Laurentius Bariona was Laurence Johnson the martyr, it confirmed the theory that he was not a Semite, but a scholarly Englishman. The nationality of Bariona comes out abundantly in the treatise.<sup>1</sup> The English are *nos* and *nostrates*; England is 'haec nostra florentissima et nobilissima Insula;' the queen is 'nostra Nympha.' Bariona had held some public office, for at the beginning of the dedication he speaks of having been 'a publicis negotiis aliquantulum liberatus' a few days before. He even makes a pun on 'natural' in the English sense of 'foolish.'<sup>2</sup> His scholarship appears sufficiently in the treatise itself, which is fluently and at times eloquently written, and abounds in Greek words and in quotations from the Latin poets.

Such being the facts, the interpretation of 'Laurentius Bariøna' as Laurence Johnson still seemed to be sound, though the Oxford man had proved to be an impossible candidate. Inquiries made at Cambridge confirmed the interpretation. A Laurence Johnson matriculated as a sizar at Christ's College on May 26th, 1570. He received the degree of B.A. in 1573-4, and that of M.A. in 1577.<sup>3</sup> This fits perfectly. Laurentius Bariøna signs the *Misogonus* MS. 'Kettheringe, Die 20 Novembris, Anno 1577,' and the same Bariona dates his *Cometographia* dedication

<sup>1</sup> En vobis Galli, En vobis Hispani, En vobis Germani, rem miraculo quouis magis admirandam. Cum vos sub Regibus vestris, et ducibus bellicosus in castris excubatis, insanis seditionum fluctibus, tanquam Furijs quibusdam Exagitati, nos sub Regina nostra . . . pace fruimur iucundissima.

<sup>2</sup> Speaking of certain philosophers whose opinions on comets do not please him, he remarks: 'Miror ex cuius cerebro hæc tam naturalis (puta me Anglice loqui) Philosophia deprompta sit. Paulus huic satisfacit cum dicit. Sapientia huius mundi stultitia est apud Deum.'

<sup>3</sup> This information I owe to my friend Mr. Albert Matthews, who had the kindness to make inquiries of the Registry of the University (Mr. J. Willis Clark) and of the Master of Christ's College (Dr. John Peile).

Kettering, Jan. 20, 1578. He was a young man and of humble family.<sup>1</sup>

It remained to be seen if the 'Thomas Richardes' who signed the *Misogonus* prologue<sup>2</sup> and the Thomas Warde whose name follows that of Richards in paler ink,<sup>3</sup> could also be identified at Cambridge. An obliging note from the Rev. Fred'k. Faning, Deputy Registrary, informs me that Thomas Richards of Trinity College proceeded B.A. in 1571 and that Thomas Ward of Jesus College took the degree of B.A. in 1580.

It should be added that the *Misogonus* refers to Cambridge in act iii, scene 3, v. 72 (Brandl, p. 472), where Madge, in admiration of the pretended physician's learning, cries: 'Waunt him as bene at Cambridge, good lande, good lande.' Kettering is not far from the University city.

The question of the authorship of the *Misogonus* is by no means settled by this identification of 'Bariona,' and I see no means of settling it at all. No one can read the *Cometographia*, however, without recognizing the cleverness of Laurence Johnson and feeling tempted to ascribe the play to him. The religious opinions of the playwright are consonant with those expressed by Bariona.

Nothing, then, opposes such an ascription except the supposed date of the *Misogonus*, 1560, suggested by Collier and accepted by Brandl. This date was arrived at by adding 24 (the age of Eugonus) to 1536, the date of the Rising in the North. At first sight, the computation is reasonable, for Codrus says the birth of Eugonus was 'after the risinge rection ith north' (iv, 1, 119, p. 474). A more careful scrutiny of the data, however, shows that Collier was over-hasty in his reckoning.

<sup>1</sup> In the *Cometographia* Bariona says that he is 'abiectionis conditionis et sortis.' In another place he remarks: 'Meum vero sentio quam sit exiguum ingenium et experientia quam puerilis.'

<sup>2</sup> Brandl, *Quellen*, p. 422.

<sup>3</sup> This signature is mentioned by neither Collier nor Brandl. It was observed by Dr. F. I. Carpenter (see *Modern Language Notes*, xiv, 273).

Nobody in the play says that Eugonus was born immediately after the Rising in the North. A mere reading of the passage (p. 480, ll. 117-128) shows this beyond a doubt. Crito has bidden the rustics 'lay their heads together,' and compute truly 'how many year ago' it is 'since [Eugonus] were born.'<sup>1</sup> Codrus begins with the remark that 'it were after the risinge rection ith north' (l. 119). This gives a *terminus a quo* to certain calculations, but these are abandoned before the number 24 is arrived at. The last-named figure is the result of a sudden attack of memory on the part of Alison, who recollects that the young heir was born a year before 'our Tom,' whose age she of course knows without stopping to figure it out. We have, then, no right to add 24 to the date of the Rising in the North in 1536 and so to produce 1560, with Collier (II, 464) and Brandl (p. lxxviii).<sup>2</sup> The mention of Paul's weathercock (p. 468, l. 3), used by Collier but not by Brandl, is not significant at all. Cacurgus merely remarks that Codrus 'has no more witt then the wether-cocke of Poles,'—a proverbial kind of comparison which does not necessarily imply that the weathercock was standing when the play was written.

It appears, then, that there is no difficulty of chronology in the way of ascribing the *Misogonus* to Laurence Johnson, the author of the *Cometographia*.

G. L. KITTREDGE.

SEPTEMBER 5TH, 1900.

<sup>1</sup> Philogonus has already said, 'Its twenty yeare since this was done' (p. 466, l. 245), referring to the 'sending away' of Eugonus.

<sup>2</sup> Such computations as Collier's have also a fundamental weakness. There is no dramatic canon that binds a poet to make the present tense coincide with the year of our Lord in which a play is written or acted!

## KING ARTHUR AND KING CORNWALL.

**A**MONG the most interesting of the English and Scottish Ballads is the fragmentary *King Arthur and King Cornwall*,<sup>1</sup> printed as No. 30 in Professor Child's monumental collection. The only extant version of this semi-romance<sup>2</sup> was taken by Professor Child from the first part of the Percy Ms.,<sup>3</sup> which had undergone extensive mutilation at the hands of the domestic servants of Humphrey Pitt, Esq., of Shropshire. Bishop Percy did not include it among the forty-five pieces extracted from the Ms. for the *Reliques*, and it appears to have been published for the first time in Madden's *Syr. Gawayne*.<sup>4</sup> Incomplete as this version of the ballad is,<sup>5</sup> there yet remains enough of it to enable us to follow the thread of the action, while some incidents can be studied in considerable detail. The story runs about as follows.<sup>6</sup> (Arthur, apparently boasting at some feast or festival,<sup>7</sup> addresses Gawain and says) that the latter shall see one of the fairest round tables that he ever saw. Guinevere takes up the king's boast, says that she knows of a round table that is worth four of Arthur's, and proceeds to describe its magnificence. Arthur's curiosity is aroused,

<sup>1</sup> Percy's title.

<sup>2</sup> V. Child, I, 257.

<sup>3</sup> V. Hales and Furnivall, Percy Ms., I, 59 ff.

<sup>4</sup> 1839, pp. 275 ff.

<sup>5</sup> There are stanzas lacking both at the beginning and at the end and there are several large gaps within the ballad itself. (These gaps are apparently equal in length ( $\frac{1}{2}$  page each) to the fragments that remain.) Many single lines are likewise missing. In its present form the piece contains some seventy-seven stanzas and must have embraced originally at least twice that number.

<sup>6</sup> I enclose between brackets such information, etc., as must necessarily be supplied to fill the gaps above noticed.

<sup>7</sup> One is inclined to dissent somewhat from H. & F., p. 60, 'King Arthur's character is saved from any imputation of braggadocio.'

and he asks where this round table may be. Upon her refusal to tell him, he vows to God that he will not sleep two nights in the same place until he sees it. He, Sir Marramiles, and Sir Tristram<sup>1</sup> disguise themselves in palmers' weeds, and in that costume .

'they rived east and the' rived west  
In many a strange country.'

(About three lines on occurs the first break, which may reasonably be conjectured to comprise eight or ten stanzas. We may infer from the verses quoted above, as well as from stanzas 21 and 46,<sup>2</sup> that Arthur's wanderings were extensive and that he spent much time in visiting shrines in accordance with his assumed character. At length he arrives) before a castle, at the gate of which stands a proud porter, gorgeously arrayed; to whom Arthur—'I will give you the better of the two rings on my finger if you will tell me who is the Lord of the Castle.' 'King Cornwall, the richest king in the world,' replies the porter. 'Pray him for one night's lodging, two meals' meat, and a sage departure in the morning,' says Arthur. The porter goes to King Cornwall and begins his tale (when the second gap occurs. Arthur and his companions are admitted and we must suppose, although nothing is said about it, that King Cornwall is the possessor of the round table. After some talk with the pilgrims, Cornwall says)

'Did you ever know a comely king  
His name was King Arthur?'

Arthur replies that he has seen him, whereupon Cornwall

<sup>1</sup> We learn later, also Sir Bredbeddle (concerning whom V. Child 1, 280. He is called in the ballad 'the greene knyghte,' and H. & F. identify him with the hero of the Romance of that name. V. p. 61) and Sir Gawain.

<sup>2</sup> St. 21,                      our Lady was borne.

then thought cornewall King these palmers had  
beene in Brittaines.'

St. 46, 'he found it at the sea-side,  
wruucked upp in a floode ;  
Our lord had written it with his hands,  
& sealed it with his bloode.' V. Child, 279.

—‘I have had a daughter by his wife and she is a most beautiful lady.’ ‘She is indeed,’ says Arthur. Then bespake Cornwall—‘Go fetch me down my wonderful steed, on which I can ride thrice as fast as Arthur on his best horse.’ ‘Truly a remarkable beast,’ says the latter. (Here the third gap. Arthur is shown a wonderful horn and an equally remarkable sword, possibly also a household demon, familiar yet most terrible of aspect, entitled *BurLOW-beanie*.) Arthur and his followers, overcome by this display of magnificence, are conducted to their chamber, and *BurLOW-beanie* is placed in a barrel (?)<sup>1</sup> by Arthur’s bedside for the purpose of reporting the guests’ conversation to his master.’ Arthur says that he will be the bane of Cornwall. Gawain remarks that this is a rash vow, whereupon Arthur taunts him with cowardice. Gawain, to clear himself from this imputation, vows that he will have ‘yonder faire lady’ to Little Britain<sup>2</sup> and there work his will with her. (Gap four. Apparently *Marramiles* and *Tristram* make boasts regarding the sword and horn.) *Bredbeddle* boasts that he will do battle with *BurLOW-beanie*. At this point in some unknown fashion, *Bredbeddle* becomes aware that the fiend is enclosed in the barrel, which *Bredbeddle* immediately breaks open. *BurLOW-beanie* comes forth and a combat ensues, in the course of which all of the knight’s weapons prove false; he finally, however, conquers the fiend by the aid of a little book, written by our Lord and sealed with his blood, that he has found in the course of his wanderings. (Gap five. *Bredbeddle* and the vanquished demon appear to hold a conversation, at the end of which) the former conjures his opponent for the time being into a wall of stone. (A slight inconsistency occurs here. We read in 31 that *BurLOW-beanie* was placed by Arthur’s bedside. But from 48–50 we infer that Arthur did not witness the struggle, for *Bredbeddle* goes to him and

<sup>1</sup> ‘rub-chaddler’ is the word. V. Child on this passage.

<sup>2</sup> It is proper to remark that Arthur is in this ballad represented as king of Little Britain.

announces the outcome.) Arthur desires to see Burlow-beanie (has he not seen him already?) and so Bredbeddle brings him before the king. (Gap six. It is perhaps not necessary to narrate the remaining incidents in such detail.) Burlow-beanie fetches the horse at command and Marramiles essays to ride him but cannot until Burlow-beanie tells the secret of his management. Of Sir Gawain we hear nothing more. Sir Tristram attempts to blow the horn but is likewise unable to get on without the fiend's assistance. Finally the demon fetches the wonderful sword, with which Arthur cuts off Cornwall's head.

It will at once be remarked that the story outlined above bears a considerable resemblance to that of *Le Pèlerinage de Charlemagne*. (I. p. 5.) Hales and Furnivall in their introduction to the ballad assume that the two stories are directly connected and discuss their relations on that basis. Professor Child, also, on the strength of the general similarity between the two stories, postulated direct filiation, concluding that the English ballad is a descendant of the French romance. This view is set forth on vol. I, pp. 274 ff. By turning however to III, 503 b, we discover that Professor Child altered this view in deference to that set forth by Gaston Paris in the *Hist. Lit. de la France*, XXX, 110 f. We can best get at Paris's position by approaching it from that of an earlier article of his in the *Pèlerinage* itself.<sup>2</sup>

Paris recognizes in P. C. two separate and distinct stories, only one of which had any original connection with Charlemagne: namely,—(a) the story of Charlemagne's Pilgrimage to Jerusalem; (b) the story of the King who makes the visit to his rival.<sup>3</sup> The second of these belongs to a widely spread class of tales, the elements of which, according to Paris, are common Germanic,<sup>4</sup> and which he characterizes in the following terms: 'un roi, qui se croit le plus noble et le plus magnifique du monde, entend dire qu'un autre le surpasse; il se rend à

<sup>1</sup> Ed. Koschwitz, Leipzig, 3d ed., 1895.

<sup>2</sup> Romania ix, 1 ff. (1880).

<sup>3</sup> Rom., U. S., p. 8.

<sup>4</sup> Hist. Lit., U. S.

sa cour pour s'en assurer, promettant, si ce n'est pas exact, de punir ceux qui se seront joués de lui.<sup>1</sup>

Entirely unconnected with the stories of this class was the story of Charlemagne's pilgrimage to Jerusalem,<sup>2</sup> which formed originally, as Paris inclines to think, the subject of an independent poem,<sup>3</sup> upon which was grafted the alien rival-story. This grafting, a very skilful operation indeed, took place before the time of the first crusade (1095), and its result was the *Pèlerinage* in practically its present shape.<sup>4</sup>

In the *Hist. Lit.*, l. c. s., Paris discusses briefly the relations of P. C. and A. C. (Arthur and Cornwall).

'L'éditeur de l'admirable collection des ballades anglaises en cours de publication, M. Child, ne doute guère que la ballade dont il publie les fragments (après Madden) ne provienne de la chanson française; nous serions moins portés à l'admettre. Le roi qui en va visiter un autre dont on lui a vanté la magnificence, les "gabs," sont des lieux communs de la poésie germanique (et proprement scandinave), qui on fort bien pu, dans une forme où ils étaient déjà réunis, passer indifféremment en France et en Angleterre, et s'attacher dans un pays à Charlemagne, dans l'autre à Arthur. La ballade anglaise, comme toutes celles qui lui ressemblent, doit avoir pour base un poème antérieur d'une autre forme, et nous croirions volontiers que ce poème à son tour dérivait d'un poème anglo-normand. Nous avons vu plus haut, en analysant le roman de *Rigomer* qu'une donnée analogue au début du *Pèlerinage* de Charlemagne se retrouvait ailleurs dans les poèmes français du cycle d'Arthur.'

The *Rigomer*<sup>5</sup> parallel, of which Paris speaks, need not detain us long, since it does not seem to be of a character to furnish any important evidence to the discussion of the connection of P. C. with A. C. It is true that it belongs to class *b*; it is true perhaps that the unlikeness<sup>6</sup> which it

<sup>1</sup> Rom., p. 8.

<sup>2</sup> Rom., p. 15 ff.

<sup>3</sup> Ibid., p. 8, note.

<sup>4</sup> Ibid., pp. 15, 16, 43, etc.

<sup>5</sup> Hist. Lit., xxx, pp. 92 f.

<sup>6</sup> There is no question in R. of the inferiority of Arthur to any other king, but merely of the inferiority of Lancelot to Gawain. The dispute between

exhibits at once to P. C. and to A. C. necessitates the inference that it entered the Arthur Cycle quite independently. But this tells us little with regard to the relations of these two poems, and certainly does not exclude the possibility of close filiation between them.

On reverting to the English ballad, we find that Paris's argument, though he nowhere explicitly formulates it, seems to be somewhat as follows: A. C. exhibits a resemblance to the *b*-portion only of P. C., and that resemblance is not so close as to lead us to assume a direct connection between the two poems. Now it seems to me that (1) the resemblance is somewhat closer than Paris seems to think; (2) there are traces in A. C. of the *a*-portion of P. C. If this be done, then direct connection between the two poems appears to be established, since the conjecture may be dismissed that stories *a* and *b*, in the absence of such connection, should have been twice combined into wholes exhibiting minute resemblances to each other. Nowadays, for instance, should a drama appear with a plot closely resembling Heywood's *Captives*, we should conclude that its author drew from that play, since we should regard the chance of an independent combination of the *Rudens* with the old French fabliau' as a very remote contingency.

Concerning ourselves for the moment only with the former of the above postulates, do we not find a very close agreement between these two versions of the same theme? We have the king boasting before his court in both versions. In each the person who depreciates him is his own queen. In each the king

Arthur and Guinivere moreover is not the occasion of the former's expedition, but simply of Lancelot's accompanying him in place of Gawain. If then we can connect P. C. and A. C., R. will go to show that, *possibly* anterior to the composition of the ballad, independent stories of a somewhat similar character were connected with the Arthur Cycle and that thereby the taking over of the Charlemagne story may have been facilitated. In other words, that stories of class *b* probably entered the Arthur Cycle in two ways at least. It does not seem to show more than this.

<sup>1</sup> V. Kittredge, JOURNAL OF GERM. PHIL., II, 13.

resolves to make the journey to discover his rival in company with his own peers, and in the same disguise.<sup>1</sup> In each case on reaching his rival's castle the king is overwhelmed by the magnificence of his reception and by the splendors of his rival's court.<sup>2</sup> In each case the rival king sets a spy upon his guests to overhear what they shall say in their own apartments, and in both cases the spy is concealed in much the same manner.<sup>3</sup> In each case the king begins the 'gabs.'

Moreover every gab in A. C. has its analogue in P. C. Arthur vows that he will be the bane of Cornwall and finally cuts off his head with a magic sword. So Charlemagne boasts that he will pass his sword through an armed man and his horse under him deep into the ground.<sup>4</sup> Gawain boasts that he will work his will with Cornwall's daughter. So Oliver with Hugo's.<sup>5</sup> Marramiles vows that he will ride the wonderful steed. Compare Turpin's extraordinary performance in P. C.<sup>6</sup> Tristram will blow the marvelous horn. So Roland will blow down all the gates in the city, to say nothing of the beard off King Hugo's chin.<sup>7</sup>

There are also minor parallels. The spy in A. C. 32 is to go to King Cornwall *before day*. So 'l'escolte' in P. C., 618 ff., when the counts have finished boasting and *are asleep*, goes out of his hiding-place and informs Hugo, *lying in bed*,<sup>8</sup> of the boasts made by Charlemagne and his companions. Compare also Gawain's boast—

37. 'Ile make mine avow to God,  
And alsoe to the Trinity,  
That I will have yonder faire lady  
To Little Brittain with mee.

<sup>1</sup> A. C., sts. 7-8; P. C., ll. 80-98.

<sup>2</sup> A. C., 30; P. C., 320 ff.; 362 ff.; 393 ff.; 448 ff.

<sup>3</sup> A. C., 31; P. C., 439 ff.

<sup>4</sup> A. C., 33, 76 f.; P. C., 453 ff.

<sup>5</sup> Cf. A. C., 37-8 with 24; P. C., 485-492.

<sup>6</sup> A. C., 59-67; P. C., 494 ff.

<sup>7</sup> A. C., 69-73; P. C., 470 ff.

<sup>8</sup> Cf. A. C., 76.

38.       He hose her hourly to my heart,  
             And with her He work my will ;'

. . . . .

with P. C., 404-7.

' Oliviers l'esguardat si la prist a amer ;  
Ploust al rei de gloire, de sainte majestet,  
Que la tenisse en France a Dun la citet ;  
Car jo'n fereie puis totes mes volonteiz.'

It is not to be denied that the two stories exhibit great differences; but in comparing a ballad, which has been subjected to all the vicissitudes of oral transmission, with a romance, it is rather of the resemblances than of the differences that we take note, unless the latter are of a more sweeping and fundamental character than in this instance they appear to be. After such a comparison as that just instituted, are we not justified in concluding that the two stories belong, not simply to the same general class, but to the same sub-division of that general class? This conclusion is further strengthened by comparing the two, not merely with each other, but with such similar tales as those noticed by Child, I, 279, note ‡; 283, note †; by Paris, *Rom.* IX, pp. 8-9. It is not necessary here to enter upon such a comparison. The one made above seems to point to a closer connection of our two stories with one another than is implied in the simple statement, undeniably true though it be, that their elements are common-places in Germanic poetry.

Before we draw our final conclusion, we must notice another set of parallels that have to do with the *a*-portion of the journey. It is this *a*-portion that Paris thinks to have been the chief motive in the mind of the composer, or redactor, of that poem.<sup>1</sup>

Charlemagne and his retinue go as pilgrims to Jerusalem. Arthur and his companions put on palmers' weeds. It is perhaps worth noting that in no other English ballad does a king disguise himself as a palmer. This may or

<sup>1</sup> *Rom.*, I. c., 29; cf., however, Child, 282.

may not be significant, but it is curious that the only English ballad containing this motive is one that closely resembles a romance in which the same motive is very prominent. At any rate, this parallel may be accepted as corroborative of the evidence presented below.

A. C., st. 9.

'There is noe outlandish man will us abide,  
Nor will us come nye.'  
Then they rived east and the' rived west,  
In many a strange country.

Vv. 1-2 evidently refer to *heathen* men of some sort. The lines would have no meaning, or would be untrue, unless *heathen* men were meant and not *Christians*. The Century Dictionary's citation of this passage under *outlandish* = *foreign* seems clearly in error. There is no reason why simply foreign men should not abide them or come nigh on account of their palmers' garb. Arthur means that the divine power will protect them as palmers against the heathen. This corresponds closely enough to the idea of a pilgrimage to Jerusalem, then in the hands of the Turks. So ll. 3-4 of this stanza correspond rather well to the somewhat confused geography of P. C.<sup>1</sup> Furthermore from st. 21, we may infer that Arthur had been visiting shrines as well as hunting for his rival, which was exactly Charlemagne's own method of killing two birds with one stone.<sup>2</sup>

The author of P. C. bound his two stories together with some skill, and not the least ingenious of the devices he employed is that of making the relics gained in the pilgrimage perform their part towards enabling Charles and his peers to accomplish their gabs.<sup>3</sup> The same link between the two stories exists in the English ballad. What is the point of the Charlemagne story? This, that Charles and his companions have made boasts that cannot possibly be accomplished, even by such redoubted champions as themselves. Hence, they are obliged to invoke divine assistance, which is granted them on account of the

<sup>1</sup> G. Rom., 26.

<sup>2</sup> V. note 2, p. 2.

<sup>3</sup> V. ll. 667 ff.

relics in their possession and which they have gained on a pious pilgrimage.

The point of the English ballad is a very similar one. Arthur and his fellows have made boasts that they cannot fulfill. They are likewise compelled to invoke superhuman assistance, which they are enabled to obtain by virtue of a relic that they have found in the course of their pious pilgrimage. The correspondence is, it seems to me, quite as close as we should expect in the case of a ballad that has been subjected to oral transmission and to ancillary carelessness; and in virtue of it the hypothesis that P. C. and A. C. are independent of each other may be dismissed.

Nor does any *à priori* reason appear why these two should not be directly connected. P. C. was widely known and very popular,<sup>1</sup> and had special vogue apparently in Great Britain. There are three Welsh versions of it, while the sole authority for the old French text is an Anglo-Norman Ms.<sup>2</sup> The fact that the romance assumed ballad form should not surprise us.<sup>3</sup>

<sup>1</sup> V. Child, p. 275.

<sup>2</sup> Koschwitz, p. 1.

<sup>3</sup> Paris notes\* the curious coincidence between Hugo's agricultural pursuits and those of the Chinese Emperor. A coincidence equally curious and possibly of value for the history of P. C. is to be observed in the rural occupations of Othman, the first Ottoman Emperor. Von Ranke says,†—  
'Gering genug beschreiben die Osmanen ihren Anfang. Sie erzählen, der Gründer ihres Reiches und Namens, Osman, habe noch selbst mit seinen Knechten gepflügt, und wenn er Mittag halten wollte, eine Fahne ausgesteckt, um sie zusammenzurufen. Keine andern seien seine ersten Kriegsgefährten gewesen, und unter demselben Zeichen seien sie versammelt worden.' Hugo was an Oriental monarch. Possibly he drove afield in imitation of his Ottoman forbear.

\* Rom., p. 4, note.

† Die Osmanen und die Spanische Monarchie, Berlin, 1857, p. 3.

WILLIAM DINSMORE BRIGGS.

## INFLUENCE OF VOWEL OF DIFFERENT QUANTITY.

IN an article on Germanic  $\bar{e}$ <sup>nas.</sup> in Old English, published in volume I, pp. 471 etc., of this Journal, I showed that the short *a* of *nām* and *sām-* had so influenced the  $\bar{a}$  of related *nāmon*, *\*nāmjan*, *\*nāmja-*, *\*sāmira*, etc., that this  $\bar{a}$  was, for the most part, prevented from passing on to  $\bar{o}$ , as we should have expected it to do. In the foot note on page 471 I said: 'It may honestly be doubted whether a short vowel could, by analogy, so affect the pronunciation of an associated form that there should result (be produced, or be maintained against a natural tendency to change) a vowel of similar quality but long. I do not know of cases identical with those cited above, but there are very similar ones,' etc. I have since come upon identical cases. We find in Latin, *ov* before vowels and *oy* before consonants. Thus, *novem* / *noynos* (CIL. x. 2381<sup>2</sup>) later *nōnus*. This *oy* regularly became close  $\bar{o}$  [while the usual  $\bar{o}$  still remained an open vowel] and then  $\bar{u}$ , cf. *moveo* / *mūto*, antique *Loucānus* / classical *Lūcānus*, Brugmann<sup>3</sup>, I., § 218, 2. In some words, however, the influence of related words or forms with  $\bar{o}$  was sufficient to prevent the  $\bar{o}$  from rising to  $\bar{u}$ . Thus, *fōtus* / *fōveo*, *mōtus* / *mōveo*, *vōtum* / *vōveo*, *nōnus* / *nōvem*, *bōs* / *bōvis*, etc., in place of *mūtus*, *nūnus*, *būs*, etc. Similarly, *cōntio* < *coy(e)ntio*, 'coming together,' 'meeting,' continued to be associated with the many words in *co(n)-*, and thus its  $\bar{o}$  was prevented from becoming  $\bar{u}$ . But not so in the case of *nūntium* < *noy(e)ntium*; for by the time its meaning had passed from 'news' to 'announcement' and 'message,' it had lost all association with *noyos* 'new,' and its  $\bar{o}$  developed regularly to  $\bar{u}$ .

This explanation of  $\bar{o}$  for  $\bar{u}$  seems more satisfactory than that offered by Brugmann (I<sup>2</sup>, p. 318), who explains *nōnus*, *fōtus*, etc. on the supposition that \**no~~u~~enos* became *noonos*, *nōnos*, etc. In *Anmerkung* 1, he shows that this could not have happened in primitive Italian but in primitive Latin, as the primitive Italian  $\chi u$  in the early form of *fōtus* had not lost its  $\chi$  in primitive Italian. On page 215, Brugmann also shows that the primitive form of *nūdus* did not lose the  $g$  of its  $g u$  until Latin times. We should thus have in primitive Latin *no(g)~~u~~edo-* and *fo( $\chi$ )~~u~~eto-*. Why we should then assume that in the first of these the  $e$  was regularly syncopated (Brugmann, § 240) but not in the second, is not clear. That we should rather assume the same syncope in both, is shown by such inscriptional forms as *nou~~n~~os*, *cou~~n~~tio*, etc. (by the side of *nou~~n~~tium*, etc.), which cannot be explained on the assumption of a blending of *oue* to *oo*,  $\bar{o}$ .

GEORGE HEMPL.

UNIVERSITY OF MICHIGAN,  
Nov. 2, 1898.

## THE BALLAD OF THE CRUEL MOOR.

**A**LAMENTABLE Ballad of the Tragical End of a Gallant Lord and Virtuous Lady: together with the untimely Death of their two Children; wickedly performed by a Heathenish and Blood-thirsty Black-a-Moor, their Servant; the like of which Cruelty and Murther was never heard of before.

To the Tune of *The Lady's Fall*, etc.

In *Rome* a Nobleman did wed  
A Virgin of great Fame,  
A fairer Creature never did  
Dame Nature ever frame;  
By whom he had two Children fair,  
Whose Beauty did excel;  
They were their Parents only Joy,  
They lov'd them both so well.

The Lord he lov'd to hunt the Buck,  
The Tyger and the Boar:  
And still for Swiftmess always took  
With him a Black-a-Moor;  
Which Black-a-Moor within the Wood  
His Lord he did offend;  
For which he did him then correct,  
In hopes he would amend.

The Day it grew unto an end,  
Then homewards he did haste,  
Where with his Lady he did rest,  
Until the Night was past.  
Then in the Morning he did rise,  
And did his Servants call,  
A hunting he provides to go,  
Straight they were ready all.

To cause<sup>1</sup> the Toyl the Lady did  
Intreat him not to go :  
Alas, good Lady, then quoth he,  
Why art thou grieved so ?  
Content thy self, I will return  
With speed to thee again,  
Good Father, quoth the little Babes,  
With us here still remain.

Farewel, dear Children, I will go  
A fine thing for to buy,  
But they therewith nothing content,  
Aloud began to cry :  
The Mother takes them by the Hand,  
Saying, *Come, go with me  
Unto the highest Tower, where  
Your Father you shall see.*

The Black-a-Moor perceiving now,  
Who then did stay behind,  
His Lord to be a hunting gone,  
Began to call to mind,  
My Master he did me correct,  
My Fault not being great ;  
Now of his Wife I'll be reveng'd,  
She shall not me intreat.

The Place was moted round about,  
The Bridge he up did draw ;  
The Gates he bolted very fast,  
Of none he stood in Awe.  
He up into the Tower went,  
The Lady being there,  
Who when she saw his Countenance grim,  
She straight began to fear.

But now my trembling Heart it quakes  
To think what I must write,  
My Sences all begin to fail,  
My Soul it doth affright :

<sup>1</sup> For *cease*? Chappell in *R. B.* suggests *leave*.

Yet must I make an end of this,  
Which here I have begun,  
Which will make sad the hardest Heart,  
Before that I have done.

This Wretch unto the Lady went,  
And her with speed did will,  
His Lust forthwith to satisfy,  
His Mind for to fulfill :  
The Lady she amazed was,  
To hear the Villain speak ;  
Alas, quoth she, what shall I do ?  
With Grief my Heart will break.

With that he took her in his arms,  
She straight for Help did cry :  
Content yourself, Lady, he said,  
Your Husband is not nigh :  
The Bridge is drawn, the Gates are shut,  
Therefore come lye with me,  
Or else I do protest and vow,  
Thy Butcher I will be.

The crystal Tears ran down her Face,  
Her Children cry'd amain,  
And sought to help their Mother dear,  
But all it was in vain ;  
For that egregious filthy Rogue,  
Her Hands behind her bound,  
And then perforce with all his might,  
He threw her on the ground.

With that she shriek'd, her Children cry'd  
And such a Noise did make,  
That Town-folks hearing her Laments,  
Did seek their parts to take :  
But all in vain, no way was found  
To help the Lady's need,  
Who cry'd to them most piteously,  
O help, O help with speed.

Some run into the Forest wide,  
Her Lord home for to call ;  
And they that stood still did lament  
This gallant Lady's Fall.  
With speed her Lord came posting home,  
He could not enter in,  
His Lady's Cries did pierce his Heart,  
To call he did begin.

O hold thy Hand, thou savage Moor,  
To hurt her do forbear,  
Or else besure if I do live,  
Wild Horses shall thee tear.  
With that the Rogue ran to the Wall,  
He having had his Will,  
And brought one Child under his Arm,  
His dearest Blood to spill.

The Child seeing his Father there,  
To him for help did call ;  
O Father help my Mother dear,  
We shall be killed all.  
Then fell the Lord upon his Knee,  
And did the Moor intreat,  
To save the Life of this poor Child,  
Whose Fear was then so great.

But this vile Wretch the little Child  
By both the Heels did take,  
And dash'd his Brains against the Wall,  
Whilst Parents Hearts did ake :  
That being done straightway he ran  
The other Child to fetch,  
And pluck'd it from the Mother's Breast  
Most like a cruel Wretch.

Within one Hand a Knife he brought,  
The Child within the other ;  
And holding it over the Wall  
Saying, thus shall dye thy Mother ;

With that he cut the Throat of it,  
Then to the Father he did call,  
To look how he the Head did cut,  
And down the Head did fall.

This done, he threw it down the Wall,  
Into the Mote so deep ;  
Which made the Father wring his Hands.  
And grievously to weep :  
Then to the Lady went this Rogue,  
Who was near dead with fear,  
Yet this vile Wretch most cruelly  
Did drag her by the Hair.

And drew her to the very Wall  
Which when her Lord did see ;  
Then presently he cryed out,  
And fell upon his Knee,  
Quoth he, if thou wilt save her Life,  
Whom I do love so dear ;  
I will forgive thee all is past  
Though they concern me near.

O save her Life I thee beseech ;  
O save her I thee pray,  
And I will grant thee what thou wilt  
Demand of me this Day.  
Well, quoth the Moor, I do regard  
The Moan that thou dost make :  
If thou wilt grant me what I ask,  
I'll save her for thy sake.

O save her Life and then demand  
Of me what thing thou wilt :  
Cut off thy Nose, and not one drop  
Of her Blood shall be spilt.  
With that the Lord presently took  
A Knife within his Hand,  
And then his Nose he quite cut off,  
In place where he did stand.

Now I have bought my Lady's Life,  
He to the Moor did call :  
Then take her, quoth this wicked Rogue,  
And down he let her fall,  
Which when her Gallant Lord did see  
His Sences all did fail ;  
Yet many sought to save his Life,  
But nothing could prevail.

When as the Moor did see him Dead,  
Then did he laugh amain,  
At them who for their Gallant Lord  
And Lady did complain :  
Quoth he, I know you'll torture me,  
If that you can me get,  
But all your threats I do not fear,  
Nor yet regard one whit.

Wild Horses shall my Body tear,  
I know it to be true,  
But I'll prevent you of that pain :  
And down himself he threw,  
Too good a Death for such a Wretch,  
A Villain void of fear ;  
And thus doth end as sad a Tale,  
As ever Man did hear.

The ballad of *The Lady and the Blackamoor*, or *The Cruel Moor*, referred to by Fuller in his study on the sources of *Titus Andronicus*, *Publ. of the Mod. Lang. Association* 16, 1 ff., is also to be found in vol. 2, p. 152 ff. of *A Collection of Old Ballads*, London, 1726, as stated by Chappell, *Roxburghe Ballads*, 2, 48. As neither the *R. B.* nor any of the older prints are likely to be in the hands of many of our readers, the text is reprinted here from *O. B.*, and a few words concerning this collection may also be of interest. In Halkett and Laing's *Dictionary of the Anonymous and Pseudonymous Literature of Great Britain* Wheatley ascribes it to Ambrose Phillips, and so does W. Cushing in his *Anonyms*. It consists of three vols., which were

sold<sup>1</sup> by D. Leach in the Old Bailey for nine shillings. The collection enjoyed the generous encouragement of persons of high and highest rank, and a new edition could be started at once. 'Though we printed a large Edition for such a Trifle, and in less than Two Months Time put it to the Press again, yet could we not get our Second Edition out before it was really wanted. . . . My Thanks are in a particular Manner due to a Gentleman, who deserves the Thanks of every true Englishman. . . . I wish I durst name him, but I had rather deny myself that Honour and Pleasure, than offend'; this from the preface to vol. 2, and in that to vol. 3 we read: 'History, especially our own, has for many Years been too much neglected, and the generality of English-Men are such strangers to ancient Facts and the Customs of their Kingdom, that they are easily misled by any Sixpenny Pamphleteer; and indeed I was once afraid that this Study wou'd be utterly discarded and contemn'd; but those Fears are entirely vanish'd, since the wisest of Monarchs . . . has thought fit to encourage it in so Royal a manner.' The collection contains a goodly proportion of historical or otherwise valuable ballads<sup>2</sup> bearing testimony to the seriousness of the editor's purpose, as indicated in his motto on the title page of vol. 2: *Celebrare Domestica facta*. When he speaks lightly of his collection as of 'such a Trifle,' he must not be taken too seriously; he fully realizes the value of his ballads, and, indeed, his enthusiasm for the 'Old Bards' leads him, again in his preface to vol. 2, to the following characteristic statement: 'Had the Writers in Question ow'd all to Learning, and nothing to Nature, we should frequently in our Ballads, instead of that remarkable Simplicity, have met with stiff Pedantry; whilst on the other Hand, had not the Genius been

<sup>1</sup> Thus an advertising page at the close of vol. 2 of the second edition informs us.

<sup>2</sup> Several of these do not seem to have found their way into other collections; however, I cannot yet speak positively on this point, but expect to return to the subject in the near future, and to give an account of the material, so far as it may have escaped the attention of modern scholars.

improved by Learning, we should have seen the Writer often limping and falling from a bold Flight to a low Conceit; and perhaps, with the noblest Sentiments mixing a wretched Pun; a Thing too frequently to be met with in the Works of Shakespear and Davenant.'

Our ballad of *The Cruel Moor* is not, like most others, preceded by an 'Introduction Historical and Critical.' It will be seen, that the text differs only slightly from that in *Roxburghe Ballads*, 2, 48 ff.

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## REVIEWS.

*Biblical Quotations in Old English Prose Writers.* Edited with the Vulgate and other Latin Originals, Introduction on Old English Biblical Versions, Index of Biblical Passages, and Index of Principal Words, by Albert S. Cook, Hon. M.A. Yale, Ph.D. Jena, L.H.D. Rutgers, Professor of the English Language and Literature in Yale University, President of the Modern Language Association of America. Macmillan & Co.: New York and London, 1898. Pp. lxxx, 330.

It is impossible to form a really adequate estimate of the influence of Christianity and its concomitant, Latin letters, on the Old English language and literature, until all the different aspects of this great question have been subjected to a penetrating, minute investigation. That students of English are more than ever awake to this necessity is evidenced by a number of recent treatises, like Blackburn's analysis of 'The Christian Coloring in the *Bēowulf*,'<sup>1</sup> Miss White's monograph on Ælfric,<sup>2</sup> and MacGillivray's forthcoming book on the influence of Christianity on the Old English vocabulary<sup>3</sup>—studies along three distinct lines, yet all of them marking a timely progress in one and the same direction. 'The place of the Bible in Old English prose' is another subject—and a very large one indeed—which has been awaiting detailed scholarly examination. It is a pleasure to note that Professor Cook, who by his previous labors in this field was particularly well qualified, has undertaken to contribute to its elucidation in a most direct and practical manner.

That this comprehensive collection of Bible passages has

<sup>1</sup> *Publications of the Modern Language Association of America*, Vol. xii, pp. 205-225.

<sup>2</sup> *Ælfric: A New Study of his Life and Writings.* By Caroline Louisa White, Ph.D. (*Yale Studies in English*, ed. by Albert S. Cook, II.)

<sup>3</sup> To appear in *Studien zur Englischen Philologie*, ed. by Professor Morsbach. The first half of the first part has been printed (1898) as a doctoral dissertation of Göttingen University.

been designed with a clear view to its wider bearings is proved—if proof were needed—by the first eighty pages of the present volume. Before we reach the body of the book, we are treated to a capital Introduction, which presents a complete survey of the different versions (translations and paraphrases) of parts of the Bible in Old English poetry and prose, arranged in chronological order. The excellence and usefulness of this elaborate synopsis have been promptly recognized by critics, and need no further praise on our part. Suffice it to point out, as being of especial interest, the extended remarks on the history of the *Durham Book* and the *Rushworth Gloss*, the discussion of the *Paris Psalter*, and the author's new expression of opinion about the date and origin of the poem of *Judith*. Regarding the prose translation of the *Paris Psalter*, Professor Cook advances a new argument which is calculated to raise the probability of its connection, in some way or other, with King Alfred. A comparison of verses from the Psalter as translated in the *Pastoral Care* and the *Bede* with the corresponding passages in the *Paris Psalter*, while in the main disclosing palpable differences, brings to light a remarkable resemblance in two renderings: 1) *Paris Psalter* 1. 1 and *Pastoral Care* 435. 19, 22: 'on heora (ðæm) wölberendum (-an) sette' = *in cathedra pestilentiae*; cf. Ps. 11. 6 (10. 7): 'wölberende windas'; *Past. C.* 415. 12: 'mid ðære wölberendan ðliccunge.' 2) *Paris Psalter* 23. 4 (22. 5) and *Pastoral Care* 124. 25: 'mē āfrēfredon (-an), = *me consolata sunt*, as over against the simple verb *frēfran* employed in the other Psalter versions. We might object to the stress laid on the use of the adjective *wölberende* (literally = *pestifer*) in place of the attributive genitive *wōles* (= *pestilentiae*). It appears that in many cases the combinations: adjective + noun, genitive + noun, and compound noun were readily interchanged. We find e. g., *Bede* 294. 19: 'þone æfestnesse hād,' and the variant: 'þone æ(w)fæstan hād' (= *habitus religionis*); *ib.* 382. 10: 'mannes hōnd,' var.: 'męnnisc hand'; *ib.* 270. 12: 'in munuclife,' var.: 'on munuclicum life'; *W. S. Gospels*, Luke 1. 8: 'sācerdhādes,' 'sācerdes hādes'; cf. Luke 13. 27: 'unrihtwyrhtan' = *operarii iniquitatis* (see *Bibl. Quot.* 40. 8); Matt. 27. 52: 'manige hālige lichaman' = *multa corpora sanctorum* (cf. *Bibl. Quot.* 177. 19: hālgena lichaman); *Pastoral Care* 110. 23: 'ðā bearn oferhýde'; *ib.* 300. 8: 'ðā oferhygdan

(Hatton MS.: oferhȳdigan) bearn' = filios superbiae (see *Bibl. Quot.* p. 14). As mentioned by Professor Cook himself, King Alfred uses on p. 435 of the *Pastoral Care*, besides 'on (ðæm) wōlberendum(-an) setle' (ll. 19, 22), 'the more normal': 'on wōles setle' (l. 21), thus avoiding tiresome repetition. Still it is to be conceded that *wōl*, with its compounds, has a certain Alfredian ring, and we remember no other instance of precisely the same application of *wōlberende*. The result of his argumentation is summed up by the author as follows: 'We have seen that Alfred must certainly have translated 1. 1, pretty certainly 11. 6, not improbably 23. 4, and at least possibly the whole of the prose portion of the Paris Psalter. Yet against the last supposition must be set the notable discrepancies of language revealed by the parallel passages adduced above. It will require a more comprehensive and detailed examination to decide whether Alfred is really to be credited with the translation of all the prose Psalms extant.'

The main part of the book is taken up with the quotations from the Bible—including allusions—found in four Alfredian works: the *Pastoral Care* (pp. 3-60); the *Laws* (pp. 61-68); *Bede* (pp. 69-74); *Orosius* (p. 75); and further in Ælfric's *Homilies* (pp. 76-257). The best existing editions have been followed, of course, with the exception, perhaps, of the *Laws*, where Liebermann's or Turk's texts might have deserved the preference to that of Reinhold Schmid. Supplements to Thorpe's edition of Ælfric's *Homilies* have in the mean time been published by Napier (*Archiv für das Studium der Neueren Sprachen und Literaturen*, 101. 309 ff.; 102. 29 ff.). In each group the excerpts are given in the order of the Biblical books. At the foot of the page the Latin original is printed, i. e., ordinarily the Vulgate, with Gregory's and Bede's variations added for the first and third groups respectively. A comparison with Ælfric's direct sources, however desirable, was very likely impracticable, although M. Förster, some years ago, had broken the ice. The difficulties encountered in determining the sources precisely make us wish that Biblical scholars would come to the aid of the philologists, as they did in the days of Dietrich (and Vilmar).

To the editor's extracts from *Bede* not a few could be added. We mention some of them: 'Swelce Agustinus heht him ēac onbēodan, þætte hēr wære micel rīp onweard 7 fēa worhton,' 88. 28

(Matt. 9. 37; Luke 10. 2); '*ealra heora heortan 7 lichman wynsumedon in þone lifgendan God*, 304. 3 (Ps. 83. 3); '*þæt æfter þæs apostoles bisene hire mægen in untrumnesse lichman gefremed 7 getrymed wære*, 338. 11; cf. 288. 3 (2 Cor. 12. 9); '*þēah þe wærgcweodole Godes rice gesittan ne mægen*, 356. 26 (1 Cor. 6. 10); . . . *rihtlice 7 sōðlice mæg cweðan þæt heora lichman in sibbe bebyrgde siondon, 7 hiora noma leofað wideferh in ēcnesse*, 406. 26 (Ecclus. 44. 14); '*forþon hē nales frōm monnum nē purh mon geltæred wæs*, 342. 13 (in the story of Cædmon; cf. Gal. 1. 1).—A long list of Biblical Quotations in the Latin original has been compiled by Plummer (2. 392 ff. of his edition). It is interesting to observe to what an extent Bede's diction is saturated with the Bible.

The Biblical passages exhibited here in stately array naturally vary in value, and may be judged from different points of view. For example, those occurring in the *Laws* are of uncommon interest from the mere fact that the Bible has been drawn upon in what, to our notions, would be a composition of purely secular character. Further, in numerous cases the manner in which the sacred original has been reproduced, as to its thought, is worthy of attention (cf. also the Introduction to Turk's edition). Moreover, as renderings of Latin texts into English executed in two different periods, all of the quotations are of unquestionable service to the student of the Old English language. One of the purposes they may be found helpful for, in the opinion of the editor, is to furnish material for studies in Old English semasiology. It is understood that an investigation of selections can only yield fragmentary results, but for semasiological exercises the present book is certainly well adapted, and it is greatly to be hoped that the suggestions thrown out by Professor Cook may fall upon fruitful soil. His remarks deserve to be quoted at some length: 'Here, indeed, is considerable material for the study of Old English semasiology, a study which, like that of English semasiology in general, has been too much neglected. What is an author's range of synonyms for a given idea? What is the range of his vocabulary, as distributed among such categories of synonyms? What are the peculiarities of his diction, as determined by these tests? Wherein does the diction of a given period, again, as judged by these standards, differ from that of another given period? It is evident that

these inquiries are by no means otiose, and that the easiest and most promising introduction to the subject is through the medium of successive translations from the Latin, preferably from the same Latin text.'

An Index of Biblical Passages (pp. 259-273), and an Index of Principal Words (pp. 274-330) facilitate the practical use of the Texts.

It is no surprise that in a book of more than four hundred pages, oversights should occur in details relating to spelling, etc. Most of these are easily corrected and need not be enumerated here. Some inconsistencies have been noticed: e. g. *benām*, 105. 9, *genām*, 105. 23, *genam*, 78. 8, 83. 23, etc.; *wimmen* 110. 4, *wimmanna*, 127. 24; *ðeah*, 33. 17, *peah*, 200. 20, *ðeah*, 31. 2, 33. 6, 14, etc. The preterite of *etan* is given as *æt*, 7. 23, 48. 18, etc. In the last quotation on p. 73 we should read: 'þȳ læshim scine' (= *ne . . . fulgeret*). P. 64. l. 2: *geofrēoge* is to be changed to *gefrēoge* (so Turk and Liebermann). P. 65. The Latin text of Exod. 22. 6, in the *Quadripartitus* reads, according to Liebermann: 'Si egressus ignis inuenerit spicas.' Of the Old English MSS., E and G have *ryt*.

Professor Cook has always stood up for the interpretation of philology in its broadest sense. It is certain that by this publication he has laid under obligations of gratitude the student of the English language, the student of English literature, and, in no small degree, the student of the Bible.

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*Old English Musical Terms.* By Frederick Morgan Padelford, Fellow in English of Yale University. (*Bonner Beiträge zur Anglistik*, herausgegeben von Prof. Dr. M. Trautmann. Heft IV.) Bonn, 1899. Pp. XII, 112.

THIS monograph consists of two parts: an introductory essay on Old English music and musical instruments, and a glossary of Old English musical terms, which is intended to be complete.

In his Introduction the author has made use of the available sources of information on a subject of no little difficulty, and has incorporated into his text the most significant passages from the Church Fathers, from Old English poetry, and from

other standard authorities. He presents a clear discussion of the matter under five main heads: 1. Music before the Migration; 2. New Forces in Music after the Migration; 3. Secular Music in England; 4. Ecclesiastical Music in England; 5. Musical Instruments. Under the last head the writer enumerates and describes, as accurately as the information at his command will permit, twenty-two musical instruments, all of which, with two or three doubtful exceptions, he finds were in use among the Old English. These are: the harp; the lyre ('very doubtful'); the psalter; the sambuca and the nabulum ('there is little likelihood that they actually existed in England'); the cithara (probably 'it did not name a distinct instrument'); the chorus; the timpan; the crwth; the rote (the last three, in the opinion of the author, 'different forms of one original instrument'); the fiddle; the organ; the bagpipe ('*chorus* is the usual name among the church writers'); the pipes; the horns and the trumpets; the bells; the cymbalum; the bombulum (perhaps 'only an imaginary instrument'); the cymbals; the drum; the rattle.

In five cases in which Dietrich's interpretation of Old English riddles (Riddles 86, 32, 61, 9, and 70) is adduced as evidence in regard to the organ, the bagpipe, and the pipe, Professor Trautmann dissents in notes inserted in the text (pp. 46, 50, and 53), and refers (for Riddles 32, 61, 9) to a different interpretation given by him (*Anglia, Beiblatt* 5. 48-51), which is to be more fully explained in a forthcoming publication. He also adds a note (p. 30) referring to his interpretation of Riddle 55 as 'die harfe.'

The introductory essay as a whole is a careful piece of work in an almost new field, and brings together into condensed and orderly form such information as exists concerning an interesting side of Old English life.

The glossary of musical terms fills 44 pages, and comprises 294 words, exclusive of cross-references. Of these words 20 are included in brackets to indicate that their 'musical character is very doubtful,' 21 are preceded by a mark of interrogation, indicating some doubt of their right to admission, and 3 are preceded by the same mark enclosed in parentheses, apparently suggesting less doubt. This leaves 250 words of unquestioned musical character. In each case the writer aims to establish the meaning assigned to the word by all the

significant references he can collect. When possible, these references are classified. In many cases but a single reference can be given. Ten words are inserted on the authority of dictionaries without any reference to support them. Of these 3 are referred to Somner, 3 to Hall, and 2 each to Leo and B. T. (three of the ten are included in brackets). At the end, in an appendix, are found: I. Latin and Old English Equivalents; II. Modern English and Old English Equivalents.

The author has evidently taken much pains with his glossary, and has left little to which objection can be made. I note only the following points: (a) The process of normalizing is not consistently carried out. *Bȳme* and *bēme* are referred to the EWS. *bieme*, but not so *bȳmere*, *bȳmensangere*, *bȳmian*; *drȳman* is referred to *drēman*, *drȳme*, adj., to *drēme* (cf. Sievers, *Gr.*, 3d ed., § 97. a.; Cosijn, § 97), but not so *drȳme*, a song, cf. also *gedrēme*, -ed; *tȳnstrenge* is referred to *tēnstrenge* ('weniger streng ws.' cf. Sievers, *Gr.* § 325); *glēow* and *glīw* are referred to *glīg* (cf. Sievers, *Gr.*, § 247. a. 3), but *glȳwian* to *glēowian*; the better and more common form *cītere* (cf. Pogatscher. *Zur Lautl.*, § 127) is referred to *cȳtere*; *mirigness* is better written *myrigness*, as in both examples given; *rēodpīpere* should be normalized as *hrēodpīpere*.

(b) Variations in the quantity of stem syllables. Cf. *truðhorn*, p. 54, ll. 10 and 14, also p. 112, col. 2, l. 22, with *truðhorn*, gloss., p. 104, also p. 109, col. 2, l. 14 (fr. bot.), and *truð*, gloss., p. 104, also p. 109, col. 1, l. 7 (fr. bot.), and p. 112, col. 2, l. 4 (fr. bot.). Hall has *truðhorn*; B. T. has *truðhorn*, also Sweet, *Dict.*, and Zupitza, *Æ. Gr.*, 40. 7; 302. 8; B. T. compares Icel. *truðr*. Cf. *blētsingsealm*, p. 68, with *blētsingsealm*, Sweet. *Dict.*, and *blētsian*, Sievers, *Gr.*, § 198. 4. Cf. *sārga*, p. 92, with *sarga*, Sweet, *Dict.*, and Zupitza, *Æ. Gr.*, 302. 8; but B. T. and Hall, *sārga*. With *yman*, p. 106, cf. *ȳmen*, Pogatscher, *Zur Lautl.*, §§ 75, 300, 344, also Hall; but Sweet, *Dict.*, and B. T., *yman*.

(c) Additional references to glossary. To [*clīpol*], Hall, add: Sweet, *Dict.*; to *cleadur*, Som., add: *Cp. Gl.*, *OET.*, p. 55, no. 599, *clædur*, *Ep. Gl.*, *OET.*, p. 48, no. 218; to [*drēamswinsung*], 'melody,' B. T., add: Sweet, *Dict.*, 'harmony'; under *truðhorn* add: *Wrt. Voc.* 1. 73, 76, cited by B. T.; to *ungedrȳme*, Hall, add: Sweet, *Dict.*; for additional references to *ungeswēge* see B. T.

(d) Miscellaneous notes. In spite of the Latin gloss it is doubtful whether *swīpswēge* can mean 'melodious,' cf. B. T. 'high-sounding,' also Sweet, *Dict.* 'strong-sounding.'

P. 105, l. 10, *Æ. Gr.* 181. 2: *ic undersinge* is the gloss to *succino*, not to *occino*.

In some respects the glossary is more complete than B. T., e. g.: the use of *tācen* for a signal made with a bell is not recognized by B. T., and the references to *DCM.* are not given. Under *timpana* the references are more numerous than in B. T. Under *traht* B. T. has only 'a text, passage,' although the def. of *tractus* is quoted from Migne, and the passages from *Anglia* 13. 417, 425, are cited. The meaning 'a choral dance,' assigned to *werod*, is not found in B. T. *Ungedrȳme* and *welgestemned* are wanting in B. T.

(e) Typographical errors. P. X, l. 5, read *G. PC.* for *G.P.C.* (cf. p. 104, l. 12, and p. 89, l. 3 fr. bot.); p. XII, l. 3 (fr. bot.), read *Tyre* for *Type*; p. 5, l. 11, read *influenced* for *influence*; p. 42, l. 11, read *or* for *on*; p. 53, l. 7, read *gte* for *goste*; p. 63, l. 2, read *DJ.* for *DF.*; p. 68, l. 19, read *habban* for *habtan*; p. 70, l. 11, read *hie* for *hic*; p. 73, l. 7, read *B. T.* for *BT.*; p. 75, l. 5, read *Hie* for *Hic*; p. 80, l. 19, read *canamus* for *caanmus*; p. 81, l. 14, read *hic* for *his*; p. 100, l. 22, read *cweðað* for *civeðað*; p. 106, l. 8, read *of* for *ef*; p. 106, l. 13, read *wōðsong*, see *wōðsang* for *wōðsong*, etc.; p. 107, l. 1, read *ymenbōc* for *ymenboc*; p. 108, col. 2, l. 16, read *hearps-swēg* for *hearps-weg*; p. 108, col. 2, l. 2 (fr. bot.), insert *n* before *g* in *efenhlēoðrug*; p. 109, col. 2, l. 2 (fr. bot.) read *ānswēge sang* for *answēgesang*; p. 110, col. 2, l. 7 (fr. bot.) read *gliewmēden* for *gilewmēden*; p. 111, col. 1, l. 23, read *unge-swēge* for *unges-wēge*; p. 111, col. 1, l. 13 (fr. bot.) read *ealuscop* for *ealuscōp*; p. 111, col. 1, l. 11 (fr. bot.) read *æfensceop* for *æfenscōp*; p. 111, col. 1, l. 10 (fr. bot.) read *swīð-swēge* for *swīðs-wēge*; p. 111, col. 2, l. 5, read *ciricsang* for *ciricsaug*; p. 111, col. 2, l. 7, read *drēman* for *dreman*; p. 111, col. 2, l. 2 (fr. bot.), read *lēoðian* for *leoðian*; p. 112, col. 1, l. 19, read *drēamness* for *dreamness*; p. 112, col. 1, l. 20, read *cwēman* for *cweman*.

But these are slight and almost inevitable blemishes in what must be considered a scholarly little book of distinct value to the student of Old English.

EDWARD MILES BROWN.

*Germanische Altertümer in dem Angelsächsischen Gedichte Judith.*  
 Dr. Friedrich Brincker.<sup>1</sup> (Progr. of Realschule vor dem  
 Lübeckerthore zu Hamburg.) Hamburg, 1898. Pp. 22.

THE example set by Vilmar more than half a century ago in his *Deutsche Alterthümer im Heliand* has been repeatedly followed in recent years by students of Old English religious poetry. Dr. Brincker himself cites Kent's *Teutonic Antiquities in Andreas and Elene* and Rau's *Germanische Altertümer in der Angelsächsischen Exodus*, and he might have added Deering's dissertation on *The Anglo-Saxon Poets on the Judgment Day*, Halle, 1890, Ferrell's dissertation on *Teutonic Antiquities in the Anglo-Saxon Genesis*, Halle, 1893, Lagenpusch's pamphlet on *Walhallklänge im Heliand*, Königsberg, 1896, and Price's dissertation on *Teutonic Antiquities in the Generally Acknowledged Cynewulfian Poetry*, Leipzig, 1897. The purpose in all these investigations is essentially the same—to discover to what extent the Christian poet naïvely or unconsciously preserves traces of old Germanic life or customs or belief in his professedly Christian work.

As is to be expected, the poems yield returns of somewhat varying interest. None of the Old English Christian poems is so singularly naïve as the *Heliand* in the conception of Christ's life and work, but there remains enough to justify the investigation. The question is an engaging one, though scarcely touched by the writers of the papers named above, to what extent the Germanic setting is a mere conventionality, and to what extent it represents the real belief of the poet and his readers or listeners. An acute student of etymology and history can read hundreds of concealed meanings into a few pages of modern English, but the ordinary man will read the same pages in blissful ignorance that the words suggest more than the plain everyday meaning he has habitually assigned to them. There is, therefore, some need of caution in order that etymology may not be pushed too far in this class of investigations. The Germanic remains in the poems are at best rather meagre, and hence there is a temptation to press every expression into the service of the thesis. An instance

<sup>1</sup> To an American it is a pleasure to find that the author bases his work upon Cook's 'treffliche Ausgabe,' which he quotes more than once.

of this seems to appear in Brincker's discussion of *swegles dréamas* (p. 10). Whatever the original meaning of *dréam* may have been, there is slight reason to believe that at the time when the *Judith* was written the phrase was other than a conventional one for the joys of heaven. Similar question may be raised with regard to the words *tír, torht, egesa*. The author is, of course, justified in discussing them and pointing out their original meaning, but there is much doubt as to whether the Old English people still had of *egesa*, for example, 'dunkle Vorstellungen vom Meeresgotte [Oegir],' p. 7, so that they conceived of it as a living, acting power.

Brincker's paper has no table of contents, but it follows closely in its arrangement of material Rau's dissertation on *Germanische Altertümer in der Angelsächsischen Exodus*. Rau's divisions are: Einleitung, 1. Mythologie, 2. Christentum, 3. Natur, 4. Recht, 5. König, 6. Krieg, 7. Krieger. Brincker's divisions are: Einleitung, 1. Mythologie, 2. Christentum, a) Gott, b) Himmel, c) Hölle, 3. König und Gefolgschaft, 4. Krieg, a) Waffen, b) Krieger, c) Die Schlacht, 5. Das Gelage, 6. Die Figur der Judith. Several of the same divisions appear in the dissertations by Kent and by Ferrell. We need not follow the investigation into its details. The work has been carefully done<sup>1</sup> and presents substantially all that deserves to be regarded as Germanic in the poem. 'Die Stadt Bethulia erscheint uns als eine angelsächsische Burg, die Assyrer sowohl wie die Hebräer sind germanische Krieger, Judith und ihre Dienerin sind germanische Frauen und Christinnen,' p. 5.

Investigation of the same sort will, we may hope, be made of the entire body of Old English Christian poetry, so that the whole may be combined under one exhaustive discussion. The conclusions yet to be reached will probably not differ materially from those now held, but they may to advantage be presented in compact form, instead of being scattered as they now are though several rare papers with much vain repetition.

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<sup>1</sup> One or two trifling slips may be noted. *Ealdor* does not mean 'der Aelteste' (p. 13). *Wif* is printed *wif* (p. 17). Goth. *drauhtinon, drauhtinassus, gadrauhts* might preferably be printed *drauhtinón, drauhtinassus, gadrauhts*, since all other Germanic words in the article are accented.

*The Prologue, the Knight's Tale, and the Nun's Priest's Tale, from Chaucer's Canterbury Tales.* Edited, with an Introduction, Notes, and Glossary, by Frank Jewett Mather, Jr., Ph.D. (*The Riverside Literature Series.*) Boston, 1899. Pp. lxxix, 170.

DR. MATHER established his position as a Chaucerian three years ago by his able investigations of the first Italian journey and the supposed meeting with Petrarch (*Mod. Lang. Notes* 11 and 12), a position which the present work will tend to strengthen. He has set himself the nice problem of combining the scholarly with the popular, and has succeeded admirably.

His Introduction is characterized by accuracy of detail, fine literary feeling, clear exposition, and for the most part good judgment in selection. The assured facts of Chaucer's life are given briefly, with only passing reference to the points of dispute. Twenty pages deal with his literary development, in the course of which Dr. Mather objects to the theory suggested by Ten Brink, and since generally accepted, that Chaucer wrote an earlier version of Boccaccio's *Teseide*, which he suppressed to make way for the *Knight's Tale*. The section on pronunciation is, as the author says, 'simplified to the last degree'—so much simplified, indeed, that there is no distinction between close and open *e* and *o*. Though the metre is treated at some length, we miss entirely any treatment of the grammar—an omission to be seriously regretted. A glossary, however good, can not fill the place of a few well ordered paragraphs on Chaucerian forms. The reader must learn as unconnected details what might have been made vital to him by a synthetic treatment, however brief. The author's plea that such an outline is usually misunderstood by the untrained reader is but a lame one; without such an outline the untrained reader seldom fails to misunderstand his text—a rather serious mischance. We miss too, though this is less important, any suggestion of the political and social conditions in which Chaucer lived. Would not this have been more valuable to the average reader than the minute comparison of the *Knight's Tale* with its Italian original, which stretches over eight pages of the special introduction accorded to this Tale?

Save that they rather scrupulously avoid any grammatical or linguistic difficulties, the foot-notes are excellently selected. They are somewhat fuller, and on the whole better, than those in the Globe edition. The glossary is strictly utilitarian in character, but, as such, clear and accurate. The definition of *floytyng* (*Prol.* 91) has been anticipated by Flügel in *JOUR. GERM. PHIL.* I. 125.

Dr. Mather has thought it necessary to reconstitute his text on the basis of the seven MSS. printed by the Early English Text Society. He rightly objects to the haphazard eclecticism of Professor Skeat; but his own procedure, though consistent, is not quite convincing, since it rests, as he frankly admits, on insufficient data. The Ellesmere MS., serving as basis for the text, furnishes the canon for matters of grammar and spelling, while the variations of his B group (Corpus, Petworth, and Lansdowne MS.), unless obviously corrupt, are admitted to the text as representing Chaucer's own revision of the earlier version. But, though he recognizes Chaucer's hand in Group B, he rather arbitrarily refuses to see it in the Harleian MS., accepting Harleian readings only when those of the other MSS. are quite impossible. Skeat has, perhaps, been too ready to adopt these readings; but Mather ignores them even when the metre has to suffer for it. The middle course followed by Pollard in the Globe is, I think, to be preferred to either extreme. We shall all joyfully welcome a truly critical edition of the *Canterbury Tales* or of any part of them, but we do not need any further guesses at a critical text; and, with the MS. evidence available to him, Dr. Mather could hardly do more than guess shrewdly. The 'Appendix of Various Readings' justifies the fear expressed in it, 'lest, without having satisfied the specialist, I shall have wearied the teacher and scholarly reader, for whom the question of text, so it be reasonably good, has but a minor interest.'

But the merits of the edition greatly outweigh any slight defects. It furnishes a very satisfactory first book in Chaucer—better than Corson's in that it contains whole tales instead of fragmentary selections, and better than Morris's edition of the same poem, at least for the average student, in that it is less cumbered with apparatus.

ROBERT KILBURN ROOT.

*Kynewulf der Bischof und Dichter: Untersuchungen über seine Werke und sein Leben.* (Bonner Beiträge zur Anglistik, Heft I.)  
Von Dr. Moritz Trautmann. Bonn, 1898. Pp. 118.

THIS monograph has four main divisions: Cynewulf's Works; The Runic Passages; Cynewulf's Language; and Cynewulf's Life. The first of them contains a useful account of the various theories which have been propounded concerning the works which should be attributed to Cynewulf, and ends with the author's own investigation of this topic by means of language and metre, the first being treated under (a) dialect, (b) words and phrases. Trautmann answers that the *Andreas* is by Cynewulf, on the ground of the opinion enunciated by Sarrazin, and already accepted by himself, that the *Fata Apostolorum*, together with the runic passage assigned to it by its discoverer, Napier, forms the close of the *Andreas*. In like manner he postulates that only the Second Part of the *Christ*, The Ascension, is by Cynewulf. He then arrives, as the result of his investigations, at the result that not only are the *Juliana*, *Elene*, *Andreas*, and *The Ascension* by Cynewulf, but that probably the second part of *Guthlac* is to be added, and, with somewhat less probability, the *Bestiary* (*Panther*, *Whale*, *Partridge*) and the *Phoenix*. In the second division he investigates the runic passages, and assigns several new meanings to the runic characters. In the third he treats of the language, under the heads of (a) dialect, (b) phonology, (c) inflection. The dialect, he decides, is Northumbrian, not Mercian. In the fourth he briefly reviews the successive opinions regarding the facts of Cynewulf's life, and with the help of his conclusions from the runic passages, endeavors to substantiate Dietrich's conjecture, made in his *De Cruce Ruthwellensi*, that Cynewulf is to be identified with the bishop of Lindisfarne who died in 782 or 783. He would have been born not long after 700, possibly even before this date. The order of his works would be: *Juliana*, ca. 750; *Andreas*, ca. 755; *Ascension*, ca. 760; *Elene*, between 770 and 780, or even between 780 and 783.

In an Appendix Trautmann has notes on (1) the *Andreas*, (2) the *Phoenix*, (3) the *Lond flōdum bilocen* (Chr. 806), (4) the chronology of the OE. poems. In the first he recants a

former opinion to the effect that *Andreas* could not be by Cynewulf (*Anglia, Beibl.* 5. 93), urging the new assumption that the verses of that poem which deviate from the Cynewulfian norms are corrupt. In the second he touches upon Fulton's view in *Mod. Lang. Notes* 11. 146 ff. In the third he comments on Holy Island. In the fourth he gives a chronological table of the Old English poetry, intended to be stimulating rather than definitive. The author everywhere shows himself learned and ingenious, but rarely produces conviction. Since I have expressed myself at length in my edition of the *Christ* on many of the matters here discussed, I refrain from going a second time over the same ground, and merely refer my readers to my arguments in that work. But every student of the subject, whether or not his judgment confirms Trautmann's views, must be heartily grateful for his lucid exposition of the opinions of his predecessors, and of the problems at issue.

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DEC. 18, 1899.

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*Cynewulfs Wortschatz, oder Vollständiges Wörterbuch zu den Schriften Cynewulfs.* Von Dr. Richard Simons. (*Bonner Beiträge zur Anglistik*, Heft 3.) Hanstein: Bonn, 1899. Pp. 163.

THIS work is at once more and less comprehensive than its title would lead one to expect. It is a glossary not only of the *Elene*, the *Juliana*, and the *Fates of the Apostles*, but also of the *Andreas*; on the other hand, it includes only the Second Part of the *Christ*, The Ascension. In this, as in all else, Simons shows himself a loyal, not to say subservient, disciple of his master, Professor Trautmann. Thus he follows Trautmann in ascribing the *Andreas* to Cynewulf, on the ground that the *Fates of the Apostles* constitutes the close of that poem; in his interpretation of the runic passages; and, as already remarked, in assigning to Cynewulf only the Second Part of the *Christ*.

The Glossary does not, in one sense, merit the designation of 'complete,' since, in the case of the commonest words, not all the references are given; otherwise I have noted but few

omissions. Various meanings of the same word are classified, with the references following each. The alphabetical order is strictly followed with one exception, which is that *ð* medial and final follows *t*, instead of taking its alphabetical place as *th*; *æ*, however, properly follows *ad*. The addition of cross-references from the second element of compounds would have added comparatively little to the bulk of the book, and would have greatly facilitated certain kinds of investigation.

Dr. Simons has done a useful piece of work, for which all Old English scholars will be grateful; but he might easily have increased its value by including Parts I and III of the *Christ*, even if he had distinguished words from this source by a difference of type: and he might have done well to enclose references to the *Andreas* in brackets, though the discrimination will cause no particular trouble to those who decline to attribute the *Andreas* to Cynewulf. Dr. Simons' example might profitably be followed by others. Special glossaries are urgently needed in every part of the field of Old and Middle English, and in their favor we could willingly forego, at least for the moment, the flood of laboriously futile dissertations on questions of disputed authorship. When we have sufficiently exact and comprehensive studies on language, the inquiry into authorship may be resumed with much better chances of attaining solid results than at present.

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Nov. 27, 1899.

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*Les Passions Allemandes du Rhin dans leur Rapport avec l'ancien Théâtre Français*, par M. Wilmotte. Paris, 1898. 114 p. 8°.

WILMOTTE, in this study of the German religious drama of the middle ages in its relation to the French drama, has taken up a line of thought suggested by Mone over half a century ago. After summing up the views of Mone, he considers briefly those of the chief authorities of more recent date, as Wirth, Froning, and Creizenach, criticising their apparent indifference to the question of French influence and also objecting to their classification of the German plays.

The body of Wilmotte's book consists of two parts, first a study of the inter-relationship of the German plays of what

he calls the Rhenish group, and second, a discussion of the French influence upon the plays of this group. He limits himself to the scenes preceding the betrayal, reserving the passion and death of Christ for a later study. His chief conclusions from the comparative study of the German plays are: —That the Eger and Donaueschingen plays do not occupy the isolated positions to which Creizenach would assign them but belong to the Rhenish group, being especially related to the St. Gall play; that this sub-group of three and the Frankfurt-Alsfeld-Heidelberg group, or rather sub-group, (briefly called the Frankfurt group) and the Maestricht play and the Vienna play constitute the Rhenish group and all go back to a common prototype  $\alpha$ , which has not been preserved. He gives especial prominence to the Maestricht play as being the oldest of the Rhenish plays, except perhaps the Vienna fragment, and as standing nearest to the assumed prototype.

As Wilmotte's conclusions are based largely upon the more or less perfect parallelism between the texts, the question of their validity is closely connected with the general question of the parallel passage method in its application to the religious drama. This method must be applied with much care, for it must not be forgotten that the Bible was a common source upon which the dramatists could always draw independently of each other, and hence that agreements which are no greater than might be expected from this common Scriptural basis cannot be used to establish a connection between plays. This fact is not sufficiently heeded by Wilmotte. Most of the parallel passages which he cites have only that general agreement in substance or slight similarity in form which is easily explicable by the common Biblical source. As a result there does not seem to me to remain sufficient really significant evidence to support his conclusions regarding the interrelationship of the Rhenish plays. Attention should be called to several demonstrable inaccuracies in his classification of the plays as he represents it schematically on p. 49. He indicates the play represented by the Frankfurt *Dirigierrolle* as the most immediate common source of the Alsfeld, the Heidelberg and the later Frankfurt play, whereas Froning has shown (p. 334-35) that they must be based upon a revised form of that earlier play. He further indicates that all three plays go back

independently to their common source, although Mansholt in his study of the Künzelsau play (p. 48) has shown cogent textual reasons for assuming that the Heidelberg and the later Frankfurt play, at least in the Mary Magdalene scene, are more closely related to each other than they are to the Alsfeld play, and so must have had as a common source a revision of the play which served as a source of the Alsfeld play. Further he fails to indicate the direct obligations of the later Frankfurt play to the St. Gall play.

It is well known that the plays of the Frankfurt group have numerous and extensive passages which are taken literally from the *Erlösung*, an epic religious poem of the 13th century. Wilmotte uses some of these passages for comparison with corresponding passages from the other Rhenish plays (pp. 39-40, 40-41) to support his theory of their origin from a common prototype, without mentioning the improbable corollaries which his reasoning carries with it. A first corollary would be that the borrowing from the *Erlösung* was done not within the Frankfurt group but by the prototype  $x$ , although none of the other Rhenish plays, supposed to come from  $x$ , not even the old Maestricht play, shows any really convincing traces of the *Erlösung*. Another corollary would be that these passages of the Frankfurt plays which agree practically word for word with the *Erlösung* represent likewise with literal exactness the text of  $x$ , whence it could be reasonably supposed that other passages of the Frankfurt plays had preserved the text of  $x$  with similar fidelity and that these plays, rather than the Maestricht play, represent most closely the assumed prototype.

Another place where Wilmotte's method is very questionable is in his discussion of the Mary Magdalene scene, where he draws inferences regarding  $x$  from a comparison of the Maestricht play with passages from the later plays of the Frankfurt group which are not found in the earlier one, the one represented by the *Dirigierrolle*. The later ones are based upon the earlier one and their additions to it could not have descended from  $x$  by regular transmission.

In the second part of Wilmotte's book, his discussion of French influence upon the Rhenish plays, the chief conclusions are, that the French religious drama had considerable

influence upon the prototype  $x$ , and also influenced the Maestricht, Alsfeld and Heidelberg plays in scenes which do not go back to  $x$ . He shows French influence in the Maestricht play, and makes it at least very probable in the Alsfeld play. The evidence for the Heidelberg play is not so convincing. Of all his juggling with the prototype  $x$  I am extremely sceptical.

An example will illustrate well the difficulties with which he has to deal. On p. 75 he cites the parallelisms:

vers la mer adressez vos pas  
et nagez jusqu'à vostre terre

Ich wil euch weisen ein andern weg,  
Der euch furt an des mæres steg;  
So schiffit ir sicher in eur landt

(*Gréban*, 6812-6813).

(*Eger*, 2199-2201).

adding 'Ici la tradition n'intervient pas et l'imitation (i. e., the imitation of French models by  $x$ ) est flagrante.' This inference of flagrant imitation presupposes, first, the validity of the theory of a common origin  $x$  for the Rhenish plays; second, that this passage from Eger, although it occurs in no other play and although Eger dates from the latter part of the 15th century, may yet represent  $x$ , the hypothetical prototype of the 13th century; third, that the passage from Gréban's play, an elaborate drama of 34575 lines dating from the middle of the 15th century, goes back to an assumed early and simple French play antedating the prototype  $x$ ; fourth, that the feature of returning by sea was borrowed from such a French play and not from the Latin theological literature, where it occurs (see Creizenach, p. 359), or from mediaeval art, where the Magi are sometimes represented as returning by sea. This example is a typical one; most of Wilmotte's proofs of French influence upon  $x$  require either the same or equally questionable presuppositions.

One more passage should be cited to show a case where his over-fondness for constructive theorizing leads him into demonstrable error. In discussing French influence upon the prophet play of  $x$  he says (p. 64-65):

Pour Ysaïas, la question se complique un peu, car Francfort et Eger fournissent un double parallèle. Toutefois nous n'avons plus que le premier vers du discours d'Ysaïas dans le livret de scène de Francfort, et à la différence de ce que nous constatons pour les autres prophètes, ce vers ne coïncide pas avec le début du passage correspondant dans le texte de 1493:

Wer geloubit uns, herre, nu zu hant?      Wir hain en gesehen zu eyner frist  
(*Frft. dirigierrolle.*)      (1493.)

C'est peut-être à cette circonstance qu'il faut attribuer les divergences profondes que l'on note entre ce dernier texte et le drame d'*Adam*. . . .

Et si nous revenons au texte même des prophéties, Eger, autre rameau issu de *x*, nous apportera des similitudes décisives, que rien ne nous interdit de restituer, à titre conjectural, au texte perdu de Baldemar von Peterweil: . . . .

En somme, il ne serait peut-être pas trop malaisé de reconstituer le défilé des prophètes, tel que l'a connu *x*.

The entire speech of Isaiah in the Frankfurt play of 1493 is from the *Erlösung*, beginning with *Erlös*. v. 2064. Now *Erlös*. v. 2060 reads: Wer gloubt uns herre nu zuhant. This is the line which the *Dirigierrolle* has. Hence the speech in the *Dirigierrolle* and in the text of 1493 was the same except that the latter, probably by oversight of the scribe, omitted the first four lines, and Wilmotte's far-reaching conjectures fall to the ground. A single case like this, where the error may be clearly shown, throws suspicion upon the many cases which seem equally improbable but cannot be directly disproved.

In conclusion it must be said that Wilmotte's book, although a very suggestive study of important phases of the mediaeval religious drama, is not executed with the care and thoroughness which are required by the difficulty of the problems involved.

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*Goethe's Hermann und Dorothea*. With Introduction and Notes by James Taft Hatfield. The MacMillan Company: New York, 1899.

'THE best that can be done is to put a pure text into the hands of an inspired and thoroughly equipped interpreter, and allow it to do its own work.' These words from page IV of Prof. Hatfield's *Preface* cannot be emphasized too much. Whether it is the question of a classic which fills us with reverence, or a German Reader that is used merely to give some elementary knowledge of the language to beginners, we want first of all a pure text. Different persons may in individual cases have different views as to the fitness, qualitatively, or quantitatively, of an introduction or of notes. But all

should insist on using none but authoritative texts as free from mistakes as it is possible to obtain.

Such a one, it seems to me, is Prof. Hatfield's edition of *Hermann und Dorothea*. He had a perfect right to say (on p. IV of his *Preface*) that the present text 'is more free from outside intrusions than any which has appeared since Goethe undertook the revision of the poem.' A comparison with Hewett's text of 1895 and the same scholar's learned researches in the Fourteenth Volume of the *Publications of the Modern Language Association* proves that our editor has made good use of what was placed so liberally at his disposal by his predecessor.

Of mistakes in the text I have noted only the following: 'Das' in III 31 should be 'Dasz,' and 'Führwahr' IV 91 (Hewett has it also) is wrong for 'Fürwahr.'<sup>1</sup> More important is VII 58 (identical in Hewett's and Hatfield's editions)

'Als der einzige Sohn, und unsere Geschäfte sind vielfach,'

a line that reminds us of the 'famous four-syllabled dactyl' of II 186 which Prof. Hatfield mentions on p. XLVI of the *Introduction*. The reading 'unsre' would set everything right.

IX 256 seems also to belong here. Dorothea can only say:

'O, lasz mich dieser Erinnerung  
Einen Augenblick weihen! . . .'

if she can be thought to refrain from answering the clergyman's words and address not the latter nor all present, but Hermann exclusively, which she certainly does in line 294 at the end of her long speech. The other editions have 'laszt.'

In the forty to fifty pages of the *Introduction*, Prof. Hatfield gives a very lucid statement of all that it is desirable to place in the hands of the student, under the six headings: *General Estimate, Sources of the Poem,*<sup>2</sup> *History of Composition and Publication, The Text of the Poem, The Metrical Form, Subsequent Literary Influence*. Nothing there is too much in my opinion and nothing too little, and what he gives he gives well.

Besides a Bibliography and an Index, the Text is followed by Notes that are complete without being superabundant.

<sup>1</sup> IV 174 should, of course, have a comma instead of a period.

<sup>2</sup> Both Hatfield (p. XXXI) and Hewett print: 'Da nur hierauf der Sohn ihr ein Ehe-Pfand reichet, . . .' towards the end of the Salzburg story. The correct 'nun' is given by Hehn on p. 54 of his book '*Über Goethes Hermann und Dorothea*,' Stuttgart, 1898.

In some cases the necessity of a quotation may be doubted, as in the note to IX 279 'soll es nicht sein' where Scheffel's

'Behüt dich Gott! es wär' zu schön gewesen,  
Behüt dich Gott, es hat nicht sollen sein!'

is quoted.

If Horace's

'Justum et tenacem propositi virum'

is mentioned on account of IX 304, why not, somebody might ask, Ovid's

'Ut desint vires, tamen est laudanda voluntas'

for VI 209, 210, where the apothecary, not being provided with money, offers some tobacco to the magistrate, saying:

'Unbeschenkt doch lass' ich euch nicht, damit ihr den Willen  
Sehet, woferne die That auch hinter dem Willen zurückbleibt.'

The note to the words II 153-54<sup>1</sup>

'die ersten Zeiten der wilden Zerstörung'

is, in my mind, not merely superfluous but absolutely misleading. No 'political upheaval' like 'the American Revolution, which proclaimed the death-knell of absolutism, and was watched with eager interest in Europe' is alluded to by the landlady; she thinks only of the disorder following, for a considerable time, the destruction of the home, which could not be replaced in the Fatherland of 125 years ago 'mit amerikanischer Geschwindigkeit.'

Practical use of the book in the class-room makes me suggest the desirability of adding notes, in a future edition, to the following passages. If Prof. Hatfield sees in 'mir' an ethical dative, l. 106 of Canto II, as I do, it would perhaps be good to warn his readers; at least I found that the students simply translated 'to me.'

In II, 80,

'Alles packte sie drauf zu der Wöchnerin Füßen . . .'

'drauf' means evidently 'thereupon,' though Hewett translates 'on the wagon.'

III, 99,

'geschmackvoll,  
Wie sie's heissen'

should have a note. Compare Hermann Paul, *Deutsches Wörterbuch*, sub Geschmack. Students are inclined to see behind 'heissen' something unusual, because, in their reading, they

<sup>1</sup> Note to l. 163 on same page contains a misprint 'build' f. 'built.'

do not often find a person alluding to a word being used by others and new to him.

'dringen' in IV 125 might perhaps deserve a note.

The words IV 139,

'Meinem Vaterland hilfreich zu sein und schrecklich den Feinden'

are apt to be connected by students with the verb 'ruft' in I. 137 and not with 'der hohe Gedanke,' to which they belong.

I should not be just to Prof. Hatfield's valuable notes if I did not mention that they give also, from canto to canto, suggestions in regard to the development of the plot as well as the characterization of the persons.

The whole edition is a credit to Prof. Hatfield's sound scholarship and fine aesthetic taste; it is also extremely creditable to the publishers and the printer. The paper is strong, the type is clear; a frontispiece in form of a cut of the Trippel bust of Goethe enhances the outward appearance.

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BLOOMINGTON, IND.

Julius E. Olson: *Norwegian Grammar and Reader, with notes and vocabulary.* Chicago, 1898.

It might appear somewhat presumptuous on the part of one who himself is the author of a Danish and Norwegian grammar for English-speaking students to review a competitor's work. I shall, however, try to proceed *sine ira et studio* and I desire at once to premise that I consider the book as a whole well adapted for the purpose which the author has in view. I cannot, however, deny that there are a good many things in the book with which I cannot agree and I shall briefly state my objections.

The author in his preface says: 'I have seen fit to call this work a Norwegian Grammar and Reader instead of using the cumbersome and awkward term 'Dano-Norwegian.' The author in this respect is at variance with all modern scientific Norwegian authors, among whom it becomes more and more the exclusive fashion to distinguish between 'Dano-Norwegian,' i. e. the educated Norwegian city and written language, and 'Norwegian' meaning the relatively untainted country

language, whether it be 'landsmaal' or dialects. Facts are not altered by changing names, and it is better to use a correct name, even though it be awkward, than one which does not convey the right idea.

The author, in giving his sources of information, acknowledges his obligations to Hofgaard's *Norsk Grammatik* and Poestion's *Lehrbuch der Norwegischen Sprache*. It is rather a limited literature upon which to base a grammar, and we might particularly have expected that Mikkelsen's Danish Grammar, even though it be 'Danish,' had been made use of; the more so, as Professor Olson's book in some places gives account of Danish peculiarities in contradistinction from Norwegian ones.

The author is only half right when he says (Rule 2) that the official orthography of Norway and Denmark, as at present taught in the public schools, uses capital letters only at the beginning of a sentence, etc. The official Danish rules of spelling still demand capital letters in nouns and other words used as substantives. If that were not so, there would be absolutely no reason for the author to retain the capital letters in nouns, as he does in the Grammar and Reader.

While the author is decidedly right (4) about the pouting of the lips in pronouncing rounded vowels, I think he is absolutely wrong about the 'decided chinking' or spreading out of the corners of the mouth in producing the unrounded *i*, *e* and *æ*. Upon the whole it seems to me that the author's treatment of the Norwegian sounds is rather scanty, but as our difference of opinion and treatment probably here is one of principle, I shall not enter upon a discussion of the matter.

19, b. 'Where the *t* is added to these endings,—i. e. *ig* and *lig*—(to form the neuter) the *g* has a *k* sound.'—This would be correct, if the ending really were heard. But neither *g* nor *t* are in that case pronounced. *Merkeligt* and *merkelig* are both pronounced *merkeli*.

22. The description of the peculiar Norwegian *kj* sound ('approximately the sound of *ch* in church') seems very unsatisfactory. In his preface the author indicates it as one of the objects of the book 'to serve as a guide to that increasingly large number of persons of Norwegian parentage, who, having some knowledge of the spoken Norwegian, desire to

know something about Norwegian literature.' A direction like the one above will strengthen that class of readers in their faulty ways instead of guiding them on the right path, because one of the chief faults in the speech of persons of Norwegian parentage in this country is their pronouncing *kj* 'approximately like *ch*.'

The author's whole position with reference to phonetics is more clearly, than it could be done by a lengthy critical statement, set forth in the following sentence in 32 A :

'These changes (i. e. the umlaut) were originally produced by a process of assimilation effected by the appearance of certain letters (or sounds) in the inflectional endings of words.'

The rules relating to the gender of the nouns seem to me to be very unfortunately worded. '37. Nouns have two genders, common and neuter. This (what?) is indicated in the singular by the articles, and also by the adjectives and pronouns.' One would think that the articles, adjectives and pronouns only existed in order to indicate 'this' (probably meaning the gender of the noun).

38. 'The grammatical gender of a noun is often determined by the natural gender, but usually by its ending.' Is it not now about time to be done with the expression, 'the gender determined by the ending'?

43. 'Grevinde, countess, from Grev, count.' The word is Greve, when used alone; Grev is only used as a title in connection with the name.

47, 4, c. 'Foreign words ending in *um* drop this termination when they receive the plural or definite ending; as *et Studium, Studier*.' That is right enough. But *et Album* has not the plural Alber, but Albums or Alumer.

Some of the Norwegian examples used in the grammar seem to indicate that the author to a certain extent has lost touch with his native language. Thus no Norwegian would take '*et vantro Menneske*' (55) to mean an incredulous person, but an infidel, and no Norwegian would say (55 B) '*en virksom Lærer*' for an active teacher, but '*en energisk Lærer*.'

The author mixes the adjectives and the pronouns up in an absolutely unnecessary manner. Thus we have 'den, det, de' in 59 as demonstrative adjectives, in 70 as personal pronouns and in 74 as demonstrative pronouns. And I must confess that I

fail to see the difference between 'disse' as adjective in '*disse Bøger er ikke dine*' (59) and as pronoun in '*begge disse Vei fører til Byen*' (74, A). And it cannot truthfully be said: 60 'The following words are also used both adjectively and substantively' when among those words are mentioned '*saadan*' and '*slig*' (both meaning 'such'). Neither of these words can be used substantively in the common gender singular, just as little as any other adjective without the article. Different from what was the case with the demonstratives and indefinite pronouns, the author (63) says: 'The possessives might properly be treated under adjectives, but being derived from pronouns they are more readily understood after these have been studied, and for that reason they will be given under Pronouns.'

It is wrong to say (69 A) that we in *tildøde* have a remnant of an old dative. *Til* in the old language could only govern genitive, and that is what we have here, *tildøde* representing an old *til* *daða* (genitive, nom. *daði*). A couple of examples given in 76 (page 37) are objectionable from a linguistic point of view. We do not say in Norwegian: '*Hvorledes fandt De Deres Vei?*', How did you find your way? nor '*Hvorledes fandt de sin Vei?*', How did they find their way? We say: '*Hvorledes fandt De (de) Veien?*' '*Hvorledes fandt De Deres Vei?*' can only mean: How (i. e. in what condition) did you find your road (meaning the road on your property, or the road that you had built). Nor do we say: '*Han kan ikke tjene Brød til sine Børn*', he cannot earn bread for his children, but *han kan ikke tjene Føden til sine Børn*.

77. It is misleading to say: '*Hvilken* and *hvad for en* are also used adjectively', because that is their primary use.

77 and 78. It is well enough to be systematic but systematizing can be overdone, and that is what I think the author has been guilty of in making up the paradigms for the declension of the interrogative and relative pronouns.

The following may be a small matter, but still there is reason to protest against the author's mechanical way of looking at language, when he says (93 A): '*Nogen*, in the plural, is usually rendered by 'any', and *nogle* by 'some', as if the 'rendering' were something arbitrary, that was not based on an essential difference in linguistic usage.

103. 'In colloquial language *andre*, although a plural form, is frequently used instead of *anden* and *andet*.' It would, indeed, be strange if the language should all of a sudden commence to use the plural as singular. *Den andre*, *det andre* are definite forms, formed analogously with the definite form of the adjectives, on the basis of the thematic form shown by the plural.

103 d. '*Jeg har seet ham kun en Gang*', I have seen him but once, in Norwegian ought to be: '*Jeg har kun* (or *bare*) *seet ham en Gang*.'

116. 7. Note: 'The strong conjugation is the oldest, and was undoubtedly for a time the only one. But at an early period some verbs were given a weak conjugation and at present perhaps nine-tenths of all Dano-Norwegian (why this cumbersome and awkward expression?) verbs are weak,' etc. The author is here moving in such mystic blue regions of historical grammar that he might well have kept away from them in a book of this kind.

In a grammar of the short compass of the present book there ought to be no superfluous verbiage. But what is said in 127 as an introduction to the treatment of the passive voice is entirely unnecessary, if nothing worse: 'What has been said in regard to mood and tense indicates that the Active Voice in Norwegian Grammar is like that of English. The Passive Voice, however, is somewhat different.' What does it mean? Could a boy take a paradigm of the active voice of an English verb and apply it to Norwegian?

139. '*Han vilde netop reise*,—he was just on the point of going.' Un-Norwegian. *Han stod netop i Begreb med* (or *var færdig til* or *skulde til*) *at reise*.

145. *Mon* (or *monne*). 'These forms are remnants of the old Norse verb *muna*, to remember.' A bad blunder. These forms correspond to the Old Norse verb *munu*, which is a modal auxiliary, will or shall, may.

The selections accepted into the reader are, upon the whole, very good. A few pieces, e. g. one of those by Collin, and those by Hilditch and Henrik Jäger, might perhaps better have been replaced by real literature. If we compare this reader with the former Norwegian reader produced in America, that contained in Peterson's grammar, there is certainly a vast improvement; but that was positively bad.

Without having had time to examine the notes in detail I have the impression that they are very good. I notice, however, a few things that are not quite correct.

It can e. g. hardly be maintained, nowadays, that the best version of Olaf Tryggvason's Saga is that contained in the *Flateyjar bok* (p. 259). If by best is meant best looking from a writing artist's point of view, then I agree. '*Selv fentende, himself the fifteenth,*' i. e. himself and fourteen others, is not a common turn of phrase in Old Norse, but in modern Danish and Norwegian. Old Norse has another phrase to express the same meaning. Why (page 260) 'Tryggvason' ought to be spelled with ss to be consistent with the other names in this reader, I do not see. Sturlasson is to a certain extent correctly spelt with ss, because the nominative is Sturla, which now can be given the Gen. Sturlas instead of the old Sturlu; but the nominative of Tryggva is Tryggvi, and by spelling the name Tryggvasson, it is given a double genitive form.

Page 263. '*Den som, unhappy be who or think of him who, a very common elliptical phrase.*' Hardly correct. In the first place there is no room here for an ellipsis, because *den* is simply subject of the sentence '*kjender sig mindre Aar for Aar.*' Besides, the elliptical use of '*den, som*' etc., 'he who' is to the best of my knowledge limited to wishes, '*Aa, den som en Stund fik ønske sig hjem!*'

P. 270 (and 212). The Norwegian spelling and pronunciation is Haavamaal, not Havamal. This name is on page 270 explained as the 'High One's (i. e. Odin's) Lay' and on page 279 as 'the High One's Speech.'

Page 282. '*Stiklestad, a battlefield in eastern Norway.*' A rather loose description. In Norway the qualifications eastern and western are only applied to the eastern and western parts of that part of the country which is 'south of the mountains,' i. e. of the Dovre mountain ridge. The northern part of the country, that which is 'north of the mountains' is mostly so narrow that there is no opportunity of speaking about eastern or western. The correct thing would have been to say: 'in northern Norway,' or 'near Thronhjelm.'

I conclude by stating that Professor Olson's grammar, as I said at the beginning, in spite of those faults which I have pointed out, will, upon the whole, be found suitable for its purpose, and the reader and the notes are very serviceable.

P. GROTH.

## PETER JACOB COSIJN.

**In Memoriam.**

The recent death of Professor Cosijn, the distinguished English philologist of the University of Leiden, while he was in the midst of his year of office as rector of that venerable institution, demands some notice from a periodical representing the science to which the best efforts of his life were devoted. If in these pages I undertake to give a brief account of his life, it is because I have been able to draw freely upon an excellent article by Professor Gallée, in *De Amsterdammer Weekblad voor Nederland* of September 10, 1899.

Cosijn was born at the historic village of Ryswick, two miles south-east of the Hague, November 29, 1840. His father was a major in the Dutch army, and lived for a time in the West Indies. Cosijn was the only son, but had two sisters. His earlier education was acquired partly at the Hague, and partly at the gymnasia of Gouda and of Utrecht. He entered the University of Utrecht in 1857 as a student of law, but soon changed to the Faculty of Letters, the teaching in which was practically restricted to Greek, Latin, and history. Cosijn attended the lectures of Rovers on history, Brill on Dutch history and language, and Van Herwerden on Greek. But perhaps the strongest scholarly influence which he experienced at this time was that of Opzoomer, the professor of philosophy, for which subject Cosijn conceived a decided taste. Besides philosophy and the classics, he occupied himself with art, mediæval and modern literature, and the authors of the seventeenth century, thus laying a broad basis for his future special studies. He became candidate in March, 1860, and passed his examination for the doctorate two years later, but left the University in 1863, and did not return till 1865, when, on June 26, he presented a thesis entitled, *Annotatiunculæ ad Aristophanis Ranas*.

During his years at the University he had received no systematic instruction in Germanics, not even in Old and Middle Dutch; but being installed as a teacher of his native language at Haarlem soon after his graduation, he began to turn his attention to the provision of better text-books for the study of the modern tongue. His first books were purely practical in their nature, a smaller and a larger Dutch grammar for use in primary and intermediate schools, and other similar works, which for a long time maintained their place as the best of their kind. By 1870 he had formed the acquaintance of De Vries,

Kern, and Gallée. In that year he became a contributor to the *Woordenboek der Nederlandsche Taal* of De Vries, Te Winkel, and others, a work after the model of Grimm's *Wörterbuch*, which even yet is not completed, and, together with Verwijs, founded the *Taal- en Letterbode*, to which he contributed various scholarly articles. More and more he turned from the study of literature to that of language, no doubt impelled by the need for better text-books. Though Cosijn's salary was small, and facilities for acquainting himself with the progress of German scholarship were imperfect, he obtained a familiarity with the work of the neogrammatical school of Germanists—Paul, Braune, Sievers, and their associates—and turned it to account in his own special investigations. After acquiring a knowledge of Middle and Old Dutch, he became interested in the Old Dutch or Old Low Frankish interlinear version of the Psalms, and in 1873 published an extremely accurate account of its language under the title, *De Oudnederlandsche Psalmen* (also in *Taal- en Letterbode*, vols. 3 and 4). In conjunction with Kern he collated the so-called Lipsian Glosses, or notes made by the celebrated Lipsius on the language of the Psalter, as contained in the unique manuscript, which has since been lost; these were published in *Taal- en Letterbode*, vols. 5 and 6.

He next turned his attention to Old English, and to Old Norse as a means to the fuller understanding of Old English. In 1877 he was made Professor of Gothic, Old English, and Old Saxon at the University of Leiden, but in general was expected to give all the necessary instruction in the subject of Germanics. His chief interest from this time forth was in Old English, largely because it offered so great a variety of difficult problems, requiring acumen and sound judgment for their solution. Some of his more important publications in this field are studies of the *Cura Pastoralis* and *Chronicle* (in *Taalkundige Bijdragen*, No. 2, Haarlem, 1877); *Kurzgefasste Altwestsächsische Grammatik*, Leiden, 1881 (2d edition, Leiden, 1893); *Altwestsächsische Grammatik*, The Hague, 1883, 1886; *Cynewulf's Runenverzen*, Amsterdam, 1890; *Aanteekeningen op den Beowulf*, Leiden, 1892; a series of emendations and exegetical notes on the poetry, under the title *Anglosaxonica*, published in *Paul und Braune's Beiträge*, vols. 19 and 20; and *De Waldere-Fragmenten*, 1895.

Of these I can speak most confidently concerning the *Altwestsächsische Grammatik* and the *Anglosaxonica*. The former is a repertory of all the information that one can ask regarding the phonological and inflectional peculiarities of the language of Alfred. The work is dedicated to Sweet, and the author acknowledges obligation to Sievers, Paul, Zupitza, Ten Brink, Kluge, and Symons, though, as he explains, his plan forbids reference under individual points. In the phonology, it is necessary to be pretty well acquainted with Germanics in order to find what one is in search of, since the vowels are classified on the

basis of their Germanic originals. The extensive word-lists, with comment reduced to a minimum, tend at first to repel rather than attract; but the student soon learns that the classification can be depended upon, and that the references are singularly accurate. So full are the citations that the grammar serves at need as an index to Alfred's works. In fact the book is, and is likely always to remain, an indispensable one to the Old English scholar. As for the *Anglo-saxonica*, Cosijn's suggestions and emendations deserve to be carefully weighed in the constitution and interpretation of a poetical text, as I have had occasion to convince myself in editing the *Christ*. His remarks are acute, learned, and quite as judicious as those of the average emendator. It would be too much to expect that they should always commend themselves to another student; but I gladly acknowledge my own indebtedness to them, so far as the *Christ* is concerned.

Besides his joint editorship of the *Taal- en Letterbode*, he also shared in the conduct of *Taalkundige Bijdragen*, to which, as well as to the *Tijdschrift van de Maatschappij van Nederlandsche Letterkunde* (Leiden), and the *Verslagen en Mededeelingen der Koninklijke Akademie van Wetenschappen*, he was a valued contributor.

In 1898 he was honored by an election to the rectorate, and on February 2, 1899 he delivered his official address, *Over Angelsaksische Poesie*, on the 424th anniversary of the opening of the University.

Cosijn was something of a humorist, as his solidest book bears witness. The last words of his *Altwestsächsische Grammatik* are a quotation from Alfred's Orosius: 'Gif his hwā sie lustfull mære tō witanne, sēce him þonne self þæt!' He could be sharp of tongue, too. He abhorred dulness and vanity, and was inclined to prick the bubble of pretension whenever opportunity offered. But he seems never to have been actuated by malice, and his friends enjoyed rather than feared his wit. Whether in public or private, he was outspoken and fearless, and there never could be any doubt as to where he stood. With all this he had a capacity for reverence, and was an attached and loyal friend.

To earnest and industrious students he was invaluable as a teacher. His love for his subject, wide and exact knowledge, and stimulating criticism, were in a high degree calculated to arouse the interest and train the powers of those who were privileged to enjoy his more intimate instruction.

My last letter from him was after I had missed seeing him on the occasion of a call at his house in the summer of 1898. We had corresponded occasionally, but had never met, I had asked him to contribute to the JOURNAL OF GERMANIC PHILOLOGY, and he now replied, alleging the duties of the rectorate as a reason why he could undertake nothing at the moment: 'Die nöthige Musse um etwas Neues in die Welt zu schicken wird mir wohl nicht gegeben sein.'

Aber "Aufgeschoben ist nicht aufgehoben," und wir werden später sehen ob ich etwas machen kann das Ihrer Zeitschrift würdig sein wird. Jedenfalls ist es mir eine grosse Ehre dazu angesucht zu sein. Empfangen Sie dafür meinen aufrichtigen Dank.'

When he wrote this letter he had already returned from Switzerland, where the first symptoms of the disease that was to prove fatal had been noted by a physician. He grew gradually worse, and toward the end of August the pain became so intolerable that he requested an operation which he knew to be extremely dangerous. Two days after he died, August 26, 1899. His widow survives him; he never had a child.

Holland has produced two notable English philologists in the present century, Ten Brink and Cosijn. Born within two months of each other, they were past their first youth before they arrived at the subjects in which they were to win fame. Ten Brink was 32 when he was called as Professor of English Philology to Strassburg, and Cosijn was 37 when he gained his professorship at Leiden. Both were men of literary tastes who gained distinction in linguistic work; but the reputation of Ten Brink is that of the literary historian and stylist, while Cosijn is known chiefly through his investigations into language. Between them, however, there is one important difference: Ten Brink was educated in Germany, gained much of his training in Romance philology, and labored till his death on foreign soil; Cosijn, on the other hand, acquired most of his knowledge of modern philology by himself, came close to his own people in the lower schools, never lived abroad, and died in the highest scholastic office in his country's gift.

Holland may well be proud of the abilities and performance of both; but she can hardly help looking with a peculiar affection on him whose whole life was spent in her own service, while yet his fame keeps pace with the diffusion of English scholarship throughout the globe.

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Nov. 26, 1899.

## THE AUTOBIOGRAPHICAL ELEMENTS IN PIERS THE PLOWMAN.

PIERS THE PLOWMAN is a long narrative poem written in the second half of the fourteenth century by one whom tradition has variously named William Langland, Robert Langland, William Langley, John Malverne, and William W. The poem is, in the main, an account of eleven dreams professedly dreamt by our poet at different periods of his life but which, strangely enough, so flow into each other that they tell one continuous story. Between these accounts of dreams are passages, varying from one to one hundred and twenty-three verses, in all about three hundred and fifty verses, which, it has been presumed, give us some account of the author's life when he is not dreaming. They describe him wandering about from place to place, mention his residence at Cornhill with his wife Kit and daughter Calote, tell us of his companions, his poverty, his misery, and his occupation in the church. The poem thus treats entirely of professed experiences of the author and in the absence of even a glimmer of light from contemporaries on this second greatest poetic figure of the century, we look eagerly for details from which to construct his life history.

Editors and special students of the poem have had something to say on this point, later writers naturally giving it the fuller treatment. The earliest printed edition is that by Robert Crowley in 1550. In its Introduction the only remark that even remotely touches our problem is: 'And by some of them (learned men) I haue learned that the authur was named Roberte langelande, a Shropshire man borne in Cleyberie aboute VIII myles from Maluerne hilles.' The second and third editions by

Crowley I have not been able to consult, but judging from Skeat's<sup>1</sup> note (Vol. II. *Introduction* p. LXXV) and from the fact that they appeared in the same year as the first edition, it is probable that they contain no essential changes.

The next edition, that by Owen Rogers in 1561, contains nothing on our problem.

The next edition is by Dr. Whittaker in 1813. On the title page we read: 'Ascribed to Robert Langland, a secular priest of the County of Salop.' The *Introduction* speaks of the author as an 'obscure country priest,' holding a 'subordinate station in the church.' It further remarks: 'I can conceive him (like his own visionary William) to have been sometimes occupied in contemplative wanderings on the Malvern Hills . . . dozing away a summer's noon among the bushes. Sometimes I can descry him taking his staff and roaming far and wide in search of manners and characters; mingling with men of ever accessible rank and storing his memory with hints for future use. . . . Chaucer and Gower repose beneath magnificent tombs, but Langland (if such were really his name) has no other monument than that which, having framed for himself, he left for posterity to appropriate.' Dr. Whittaker thus follows Crowley in preferring the christian name Robert and his phrase 'like his own visionary William' indicates that, to his mind, 'William' and the poet were not absolutely identical. However, he gives us no details, telling in what respects they are not so.

The next edition is that by Thomas Wright, 1842, whose second edition, 1856, I have consulted. In the *Introduction*, p. IX, are these significant words: 'I do not think with Tyrwhitt and Price that the name Wil given in the poem to the dreamer, necessarily shows that the writer's name was William: and still less that the mention of "Kytte my wif," and "Calote my doghter," and of the

<sup>1</sup> *William Langland's Piers the Plowman and Richard the Redeless*. Edited by Professor W. W. Skeat. Clarendon Press, 1886.

dreamer's having resided at Cornhill refer to the family and residence of the author of the poem.'

The next edition is that of the Early English Text Society, 1867-1869-1873-1884, edited by Professor W. W. Skeat. In the Introduction to Volume I, p. XXXVI, we read: 'It is an open question whether he was a monk and unmarried, or whether his wife Kitte and his daughter Calote were real personages. The latter supposition seems to me so very much the more natural that I do not see why it should not be adopted. . . I can see no reason why we should think that the author is always trying to deceive us about himself . . . : In another passage he seems to speak of himself as being forty-five years old,

I have folwed thee in feith  
This fyve and fourty wynter

but the requirements of alliteration are such that no stress can be laid upon them.' *Introduction*, p. XXXVIII, 'The allusions to his poverty and the care taken with his education are certainly true.'

The latest edition is that by Skeat,<sup>1</sup> Clarendon Press, 1886. A comparison of the Introductions to the earlier and later editions by the same editor shows a marked growth in assurance respecting the life and social status of the poet. In his latest edition he omits some statements of doubt and softens others; e. g., the remark quoted above 'In another passage,' etc., is omitted from the later edition and his note in the 1884 volume on this verse,

I have folwed thee in feith this fyve and fourty wynter

is changed to (Volume II, p. 166) 'That is the poet was forty-five years old,' and again (Volume II, p. 179) 'This is important as fixing the poet's age.' Although the editor does more than once make such guarded statements as (Volume II, p. XXXVI) 'The exact condition of his life remains somewhat uncertain,' and (Volume II, *Introduction*, p. XXXII) 'At the time of writing the

<sup>1</sup> Citations from the text of the poem in this article are from this edition.

B-text (in 1377) he was (perhaps) forty-five years old,' still he upholds the autobiographical character of the poem throughout. He believes that our poet wandered over Malvern Hills, having identified, as he thinks, the very brook at which he first slept (Volume II, p. XXXIII, note), that he spent many years of his life in roaming about the country, that he was in much poverty and misery, that his name was William, that his wife's name was Kit, and his daughter's Calote, that he lived at Cornhill, that he sang masses for pay, etc., etc. He objects (Volume II, p. XLI, note 2) to Whittaker's phrase 'like his own visionary William' by saying, 'his William is not "visionary" at all; it is simply and solely *his own name*.' According to Skeat, therefore, the author is giving his own life in the poem.

Besides the conclusions of the editors the opinions of a few other special students of the poem may be given. Warton (*History of English Poetry*, § VIII) says: 'Robert Langlande, a secular priest and a fellow of Oriel College in Oxford . . . who probably could not get preferment, then inveighs against the luxury and diversions of the prelates of his age.' Milman (*Latin Christianity*, Book XIV, Chapter VIII) says: 'A voice it should seem of a humble parson or secular priest. He passed some years in London.' Tyrwhit (edition of the *Canterbury Tales*, *Introductory essay on the Language and Versification of Chaucer*, Note 57) remarks: '*The Visions of* (i. e. concerning) *Pierce Ploughman* are generally ascribed to one Robert Langland; but the best Mss. that I have seen, make the christian name of the author *William*, without mentioning his surname.' (Ten Brink, Volume I, p. 352): 'William led a changeful life and alone wandered over a great part of his native country. His work shows that he came to know care and privation . . . His great work first presents the poet on Malvern Hills in Worcestershire. We afterwards find him married at Cornhill in London.' Morley (*English Writers*, pp. 285-289, 337) believes in the name William Langland, that the poet was at one time attached to the monastery of Great Malvern, that he later lived

in London with his wife and daughter, that he wandered about over Malvern Hills and indeed that we have the poet's life in the poem. On two points he dissents: He thinks, as opposed to Skeat, that B. XI. 45 does not fix the poet's birth at 1332 and that probably the names Kit and Calote are not the real names of the poet's wife and child. Brandl (*Paul's Grundriss der germanischen Philologie*, Volume II, pp. 654-57) takes no exception to the common view of the author's life, mentioning his marriage, his daughter, his humble position in the church, his wanderings and his social standing, which he describes as 'eine Stufe über dem Bettler und doch steif gegen Höhere.' Dr. Richard Kron (in his *William Langley's Buch von Peter dem Pflüger*, Göttingen 1885) and Dr. Ernst Günther (in his *Englisches Leben im vierzehnten Jahrhundert*, Leipzig 1889) express no dissent from the commonly accepted view of the poet and his work. Finally Jusserand (in his *Piers Plowman*, 1894) takes substantially the same position as Skeat in his later edition, accepts the method of literal interpretation, consequently finding a detailed life of the poet in the reported words and acts of the 'William' in his poem. He says (p. 59): 'We can discern the traits of his character, and the outline of his biography, for he has described his person and way of life, and said what he thought of both in his work.' We see then that editors and critics have either expressed their belief in the autobiographical character of the poem or by their silence lead us to conclude they are in accord with this view. From this position dissent has been expressed, as we have seen, on two or three minor details, amounting only to faint suggestions for a new interpretation of the poem, while the most recent scholars, Skeat and Jusserand, have not only disregarded wholly these suggestions but are most confident in their acceptance of the principle of literal interpretation and have consistently extended its application to all details.'

<sup>1</sup> Since this paper was written Prof. Saintsbury's *Short History of English Literature* has appeared. Near the opening of his chapter on Langland and Gower he says: 'It is well, however, to stop short of the further adventur-

With this view of the poem and the poet's life we cannot agree. Accordingly this paper is an attempt to show that the method of interpreting the poem literally, as matter of fact, is a wrong method of interpretation. More specifically our problem is to show that in the 'William' of the poem we have not the life of our poet. This will not, however, hinder our believing that back of this imaginative picture there may be much of the author's personality, even perhaps some personal experiences from which he drew, but it remains after all, in our opinion, merely an ideal picture and not an autobiography.

Our task falls into five parts: An investigation of *first* the statements of time, *second* the dreams, *third* the wanderings, *fourth* the account of the dreamer's social life and occupation, and *fifth* minor personal details.

I. Our first question then is, are the time statements to be taken literally and can we from these construct a chronological outline of the poet's life. When, for example, we read

B. XII. 3 I haue folwed the in feithe \* this fyue and fourty wyntre

are we to understand this, as Skeat does, as a bit of true history fixing the poet's age at this time at about forty-five years and hence making him born in 1332, or is some other interpretation more probable? Before taking up the time passages referring to the 'William' we shall attempt to ascertain the poet's usage in the time passages relating to things, and to persons other than William. As these are by far the larger number they may aid us in finding his usage in the smaller number. Parallel readings in the three texts are given to indicate the carefulness or carelessness, as the case may be, of the author in speaking of duration of time.

ousness of identifying all the personal details that can be got out of the vision with Langland himself—of giving him a wife named "Kitty," and a daughter named "Calote," of placing him in London, of conferring on him those minor orders which did not necessarily impose celibacy, and so forth. Once more the "prosaic heresy," as we may conveniently call that which takes poetic and dramatic utterances for statements of biographic fact, is to be sedulously eschewed.' It will be seen that this view is quite in harmony with that taken on the following pages.

- A. I. 99, And not to faste a Friday · in fyue score 3eres,  
B. I. 99, And nou3ht to fasten a fryday · in fyue score wynter ;
- A. II. 204, And with heolde him half a 3er · and elleuene wykes.  
B. II. 228, And helden hym an half 3ere · and elleuene dayes.  
C. III. 238, And with - helde hym half a 3ere · and elleune dayes.
- A. III. 40 thau3 Falshedde falewed the · this fiftene winter,  
B. III. 39 And falsenesse haued yfolwed the · al this fyfty wyntre,  
C. IV. 41 And falshede yfoundeden the · al this fourty wynter,
- A. III. 141, As 3oure secre seal in seuen score dayes.  
B. III. 145 As 3owre secret seel · in syx score dayes.  
C. IV. 183 As 3oure secret seel · in sexscore dayes.
- A. IV. 73 He ne shal this seuen 3er · seon his feet ones.  
B. IV. 86 And late hym nou3ht this seuene 3ere · seen his feet ones.  
C. V. 82 There he ne sholde in seuen 3ere · see fet ne hondes.
- A. V. 57 With -that he schulde the Seterday · seuen 3er after  
B. V. 74 With that he schulde the Saturday · seune 3ere thereafter,
- A. V. 111 In a toren tabart · of twelve wynter age ;  
B. V. 196 And in a tauny tabarde · of twelue wynter age,  
C. VII. 203 In a toren tabarde · of twelve wynter age ;
- A. V. 122 Hit hedde ben unsold this seuen 3er · so me God helpe !  
B. V. 203 It had be unsolde this seuene 3ere · so me God helpe !  
C. VII. 214 Hit hadde ben unsolde thys seuen 3er · so me God helpe !
- A. V. 141 Heo hath holden hoxterye · this elleuene wynter.  
B. V. 227 She hath holden hokkerie · al hire lyf-tyme.  
C. VII. 233 Hue hath yholde hockerye · this elleuene wynter.
- A. V. 231 Schal no Sonenday be this seuen 3er · (bote seknesse it make),  
B. V. 458 Schal no Sondag be this seuene 3ere · but seknesse it lette,  
C. VIII. 65 Schal no Soneday this seuene 3er be · bote sycknesse hit make,
- A. VI. -33 I haue ben his felawe · this fiftene wynter,  
B. V. 549 I haue ben his folwar · al this fifty wyntre ;  
C. VIII. 188 Ich haue yben his folwer · al thes fourty wynter,
- A. VI. 104 Hapliche an hundred 3er · er thou eft entre.  
B. V. 624 Happily an hundreth wyntre · as thou eft entre.  
C. VIII. 267 Hapliche an hondred wynter · as thou eft entrie.
- A. VII. 309 Ere fyue 3er ben folfult · such famyn schal ryse,  
B. VI. 325 Ar fyue 3ere be fulfilled · suche famyn shal aryse,  
C. IX. 347 Ar fewe 3eres be fulfilled · famyne shal aryse,
- B. V. 421 Nou3ht tweies in two 3ere · and thaune up gesse I schryue me.  
C. VIII. 29 Nouht twyes in ten 3er · 3ut tel nauht the haluendele.

- C. VIII. 30 Ich haue be prest and person \* passyng therty wintere.  
 B. V. 422 I haue be prest and parsoun \* passynge thretti wynter,  
 B. V. 179 I haue a fluxe of a foule mouthe \* wel fyue dayes after.  
 C. VII. 161 Ich haue a flux of a foul mouth \* wel fyf dayes after.  
 A. X. 105 He hath wedded a wyf \* with inne this wikes sixe,  
 B. X. 149 He hath wedded a wyf \* with inne this six monethes,  
 B. XIII. 65 It is nouȝht foure dayes that this freke \* befor the den of  
     Poules,  
 C. XVI. 69 ȝut is nat thre daies don \* that this doctor prechede.  
 B. XIV. 68 Seuene slepe, as seith the boke \* seune hundreth wynter,  
 C. XVI. 272 Seuene slepen, as seith the book \* more than sixty wynter,  
 B. XVII. 244 Ac hew fyre at a flynte \* fowre hundreth wyntre,  
 C. XX. 210 Ac hewe fuyr of a flynt \* four hundred wynter ;  
 B. XVIII. 281- And sitthen I seised \* seuene hundreth wyntre,  
 C. XXI. 311 And sutthe me han beo sesed \* seuene thowsend wynter,  
 B. XVIII. 296 And thus hath he trolled forth \* this two and thretty wynter,  
 C. XXI. 334-335 Thus hath he troiled \* and trausiled in hus tyme  
     Forth like a tydy man \* this two and thritty wyntere.

In the large majority of these cases a definite statement of time is made where obviously an indefinitely long period of time is meant. This is Skeat's view as shown in his notes on C. V. 82, C. VII. 214 and elsewhere. That this is our poet's usage is clear from the fact that with many of the passages it is quite impossible to take them otherwise, see above examples 11, 19, 20, 21. It is further confirmed by the writer's indifference to making the texts agree: of the twenty-two cases cited, as many as nine disagree and the disagreement is, if the passages are taken literally, inexplicable. It is still further confirmed by the author's usage in, *first*, statements of distance, B. VII. 72, B. XVI. 10, B. V. 408 (C. VIII. 17), *second*, statements of measure, A. V. 5, and *third*, statements of number, A. V. 260, B. V. 377, B. V. 527, A. VII. 179, A. XI. 136, C. XIII. 174, B. XVII. 22 (CXX 24), etc. In all these cases, and examples might be multiplied almost indefinitely, a definite number is given for an indefinitely large one. A careful study of this group of time passages seems to show conclusively that a *regard for alliteration decides the acceptance of a given number and not a desire for accuracy*.

Having ascertained the poet's usage in speaking of periods of time in general, we pass now to the time passages in which the narrator speaks of himself.

A. V. 5, Er I a furlong hedde i-fare \* a feyntise me hente,

B. V. 5, Ac er I hadde faren a furlonge \* feyntise me hente.

It is quite possible to take this literally, meaning that immediately upon waking he fell asleep again. But we shall consider this passage later.

A. IX. 1-2- Thus i-robed in russet \* romed I aboute

Al a somer sesoun \* for to seche Dowel,

B. VIII-2 Al a somer sesoun \* for to seche Dowel,

C. XI-2 Al a somer sesoun \* for to seke Dowel.

Skeat, Volume II, p. 132, takes this literally and it is quite possible to so take it. However the context shows (A. IX. 3-5) that the roamer is seeking a person by the name of Dowel, and hence as the object of the search can not be taken literally, it is quite probable that the professed time spent in the search is not to be thought so either.

A. IX. 107-108 Thus thou3t and I also \* throly we eoden

Disputyng on Dowel \* day aftur other,

B. VIII. 112 Thou3t and I thus \* thre days we 3eden,

C. XI. 112 Thou3t and ich thus \* three daies togederes we 3eden.

On this Skeat makes no comment. While this is a highly poetical expression, still possibly it means that for just three days the poet thought deeply on this subject.

A. XII. 38 Many ferlys me by-fel \* in a fewe 3eres.

\* forth gon I walke

B. XIII. 2-3. In manere of a mendynaunt \* many a 3ere after,

C. XVI. 3- In manere of a mendenaunt \* many 3eres after.

Skeat remarks (Vol. II, p. 189): 'may after all mean nothing . . . at the same time quite possible that the expression is literally true.'

B. XVIII. 3. And 3ede forth lyke a lorel \* al my lyf-tyme

B. XI. 45. Coueityse of eyghes \* comforted me anon after,

And folwed me fourty wynter \* and a fyfte more,

That of Dowel ne Dobet \* no deyntee me ne thou3te;

I had no lykynge leue me if thee leste \* of hem au3te to knowe.

This is the important proof text. Skeat says (Vol. II, p. 166): 'That is, the poet was forty-five years old. Taking A. D. 1377 as the date of the B-text, we thus get A. D. 1332 as the year of his birth.' But we cannot, with Skeat, get this from the text. Even were he right in taking the figures literally, as well as making the 'fourty wynter and a fyfte more' refer to the past, it is altogether arbitrary to make this the entire period of his life. Why suppose that William is thinking that 'Coueityse of Eyghes' has followed him from his birth and not since twenty or even thirty years after his birth? This arbitrariness is clearly seen when we compare this with Skeat's own interpretation of A. IX. 65-66:

'Not I,' quod I, 'ho art thou'? 'Thought' seide he thenne,  
'I haue surved the this seuen 3er'

on which he remarks (Volume II, p. 134): 'Of course "these seven years" is merely indefinite expression, signifying a long time.' Exactly, and why not take the forty-five years of the other passage in the same way. The cases are exactly parallel and if the former passage is to be taken literally so must the latter with the inevitable conclusion that at the time of writing this verse the poet was only seven years old. But further, this phrase 'fourty wynter and a fyfte more' does not refer to the long indefinite past at all, as the words 'anon after' taken in connection with the context clearly show. 'Anon after' means immediately after and points back to William's conversation with Concupiscencia- carnis, Elde, Recchelesness and Fauntekte. The passage then means Coueityse of Eyghes comforted me immediately after this and followed me for the *next forty-five years*.

Assured then that 'fourty wynter and fyfte more' can not even approximately fix the poet's birth nor indeed refer to the poet's past life at all, we come to our real problem: how are we to interpret these words, literally or as an alliterative phrase for an indefinitely long period of time? We answer confidently that they cannot be taken literally, that it does not mean, this

man, at this period of his life, after all his search for the good, fell from grace and remained in sin forty-five years. This cannot be true for the simple reason that such a computation would make him incredibly old. This is easily shown. The period of forty-five years, if taken literally, must have been before the writing of the A-text in about 1362, otherwise the good life in its search for Dowel and Dobest and the account of this search in the B and C texts after B. XI. and C. XIII. 3 must come well along in the first quarter of the fifteenth century, which from more than one point of view is clearly impossible. Let us assume he was twenty years old at the time described at the opening of the A-text, to which must be added at least ten years which are narrated in the A-text; for, after going to 'Studie' and 'Clergie' he says:

A. XII. 58, many ferlys me by-fel ' in a fewe 3eres.

And

A. XII. 60 As I 3ede thurgh 3outhe ' a3en prime dayes

He was then thirty before the forty-five years spent in sin, which would make him not less than seventy-five before the A-text was written. And then we have good evidence for believing, with Skeat and Jusserand, that fifteen years elapsed between the writing of the A and B texts, which would make him ninety years old when writing the second text. When we add to this the years which he speaks of spending later in wandering, we see the impossibility of such a chronology and of the literal interpretation of this 'fourty wynter and a fyfte more.' To sum up then, while some of the time statements concerning William might be taken literally, just as a few in the other list might likewise be so taken, others and especially those most relied upon for fixing the poet's age can not be so taken; hence we conclude that these figures professedly relating to the author should be understood as the other passages not referring to William, as *definite alliterative expressions for indefinitely long periods of time*. Hence we have no basis for certainty, nor even for proba-

bility, as to the date of the poet's birth, nor age at time of writing any of the texts nor length of wandering. This result must make us cautious in our interpretation of other equally exact statements of the narrator concerning himself.

II. We turn, in the second place, to inquire what interpretation must be placed on the sleeping and dreaming. Have we here an account of realities? Were there but two or three dreams they might be thus literally interpreted. But there are eleven, unfolding a continuous story, and instead of being mere incidents in the narrative, compose all but a very small fraction of it. Again, the circumstances attending the dreams point away from their reality. Once, A. P. 10, the sound of merry waters lulls him to sleep; again, A. IX. 58, it is the song of the birds that puts him to sleep; again, B. XI. 1-4, while Scripture is scolding, weeping he falls asleep; again, B. XV. 11, Reason rocks him to sleep; and on two occasions, CVI. 108 and B. XIX. 4, while at mass he sleeps and dreams. That the sleeping and dreaming are not to be taken literally is confirmed by the fact that these were common literary conventions of that age, in fact there were none more common. Chaucer, following the *Romance of the Rose*, used it in his *Boke of the Duchesse*, *Parliament of Fowles*, *Hous of Fame* and *Legend of Good Women*. Gower used it in his *Vox Clamantis*, as also did many of the French Allegorists who influenced our poet at least indirectly (Skeat, Volume II, p. 103 and Jusserand, p. 196). So patent is it to the common-sense view of things that our author is not telling us of real dreams that all students of the poem have treated them as a literary device.

III. In the third place, how must the frequent references to wandering about be interpreted? At the opening of the poem, the dreamer is wandering about, 'wondres to here,' and later, between the dreams, we see him robed like a hermit roaming from place to place, sometimes with a purpose, sometimes aimlessly. All writers on this poem have taken these to be accounts of actual wanderings,

affirming that the poet, to use Jusserand's phrase, p. 80, was something of a 'vagabond.' We believe this position is untenable.

1. First, wandering as dreaming was a most common literary convention in Early English Literature. In Anglo-Saxon poetry, *Widsith*, *The Wanderer*, *The Sea Farer* and *Elene* give accounts of wandering, and while these may be partly autobiographical they probably laid the foundation for the later conventional structure. Certain it is that later, in the many pieces on the Search for the Holy Grail, in the Romances of Adventure and in the Pilgrimage pieces we find this wandering has become a pure and widely used convention. Chaucer hung his *Canterbury Tales* on this conventional thread. Especially was this a favorite device with the French writers, Rutebeuf in his *Voyage de Paradis*, Deguileville in his *Pèlerinage de la Vie humaine*, Raoul de Houdan in his *Longe de Enfer* and with others who very probably influenced our poet. Bunyan's *Pilgrim's Progress* is a good example of the later use of this device. It is granted that our dreamer wanders principally, though by no means entirely, when awake, is a professional, usually an aimless wanderer and in this respect differs from the conventional type. But the fact that our author, evidently familiar with the use of both dreams and wanderings as literary devices, not only uses both but builds the whole structure of his poem upon them and the fact that he certainly uses one as such a device, while not conclusive, points to the conclusion that he uses the other in the same way. It is significant that many of the dreams are begun after the traveler has wandered far and that sleep comes as a respite to his weariness.

2. But more helpful than the conventional use of wandering in determining how we should interpret the account of wandering here, are the incidents connected with the wanderings described. In A. IX. 1-5 and B. XV. 167-175 we find him roaming over the country looking for the persons Dowel and Piers the Plowman. Now it is extremely improbable that our poet roamed

about looking for these abstractions and that he really asked people where they lived. Again our author, while professedly wandering up and down the land for years, mentions visiting only one place, the Malvern Hills, and of these he gives us no description. Most of the places mentioned are old and well known ones, as Cocklane, Cornhill, London, Norfolk, St. Thomas Shrine, Westminster, Chester, and are all mentioned quite incidentally as a writer of to-day might speak of Broadway, Rhode Island, The Golden Gate, State street and St. Louis, though he had never seen one of them. Again he mentions no real personages met by the way, except two friars, A. IX. 8, with whom he speaks but a few words and these are quite unlike actual conversation. His companions are Reason, C. VI. 6, Conscience, C. VI. 6, and Need, B. XX. 4. While wandering he thinks much on his latest dream, B. XIII. 4, 20. There is, therefore, little if anything life-like connected with these wanderings, nothing but what must be taken figuratively except the actual walking itself.

3. But most decisive of all against taking the wanderings literally is the fact that to make the poet an actual wanderer, makes him do that against which he most often preaches. Wandering in general is condemned repeatedly, A. X. 207, B. XI. 124-127. He nowhere recognizes two classes of wanderers, the one excusable and the other not. To be sure, he teaches that the old and destitute should be aided, A. VIII, 83-89, A. VIII. 50-54, that the rich should be more charitable, B. X. 82, but this is all. Especially does he attack the roaming about of the clergy, to which by general consent he himself belonged, A. P. 46-79, B. IV. 120, A. X. 102-107, A. XI. 199-200, 206-210, and, on the other hand, those remaining in their cells are praised, A. P. 25-30, A. VII. 134-139, B. X. 300-305. His ideal types are opposed to aimless wandering: Dowel is the simple honest workman, Dobet the active worker for the good of others, Dobest is a bishop or head of a religious community and Piers is a busy ploughman. Further-

more, religious pilgrimages are condemned, A. V. 109-115, A. V. 41, 241, 263, B. XIII. 36-37. Again the hero of the poem, Piers the Plowman, will have all work and will give no food to wandering beggars, A. V. True absolution is granted to all laborers, B. XI. 124-127. Wanderers are grouped with 'wasters,' beggars, and other bad characters in opposition to workers, B. P. 19, B. VI. 304, B. IX. 195. Indeed one may say a chief object of his criticism is the restless moving class who leave their secular or spiritual tasks for easier or more profitable occupation or life elsewhere. Everywhere throughout the poem labor is commended while idleness or roaming about and begging is condemned. What then becomes of the moral worth of this man, concerning the high spiritual note of whose poem so much has been said, who practices all his life that against which he administers his severest rebukes? Jusserand says (pp. 97-101) in substance: Yes, he did spend his life in wandering about as a beggar, and he preached against this very thing in his poem, but he was inconsistent, that is all. He meant well, but a fatal 'sinful will' constrained him to do ill when he would do good. To this bald statement of Jusserand, Skeat (Vol. II. Introduction, pp. XXXVII) objects, in substance, that while the poet certainly did pass his days in roaming about, he is not to be harshly dealt with, because he was a poetic genius. This view of Skeat's does not meet the case, and for this reason: we may excuse Poe's intemperance, but then the central idea in his poetry is not praise of abstinence. So Byron may be treated with great tolerance when we remember his failings together with his great poetic gifts, but not so easily were his masterpiece in praise of chastity. On the other hand, Langland's masterpiece is in praise of labor and in condemnation of idle, roaming beggary; hence we should not be justified in excusing him on the ground of poetic genius were his life and precept in such bald antagonism. As to Jusserand's view, excuse it or not such *was* his life, we believe the clear didactic purpose

and pure spiritual note of the poem make this view quite improbable, especially since another interpretation of the wandering is easily possible.

4. It seems to us this wandering, instead of being thought of as real, must be treated as a framework, perhaps, too, an allegorical framework, by which the poet connects his story and at the same time gives a picturesqueness to the whole. In the dreams the dreamer learns of and would find the personages, Dowel, Dobet, Dobest and Piers the Plowman. How natural that upon awaking, the account of his search for these abstractions should be couched in terms that imply physical walking about. Objection can not be made to this interpretation of the wandering, on the ground that the passages in which accounts of it occur are clearly marked off from the allegorical and imaginative material. On the contrary, in a number of cases<sup>1</sup> no mention is made of falling asleep or waking, as the case may be, perhaps indicating that the author did not regard the distinction of sleeping and waking as important; but what is more to the point, in these very passages which describe the dreamer when awake and wandering about, is found so much (as we saw above, p. 17) which can not be taken literally that we can not safely affirm any part or parts are unmistakably allegorical and others are real fact. It is altogether probable too, that to our poet the wandering had a slight allegorical significance. He would describe a man learning of the Good through dreams—an old idea—and seeking for it by wandering. This representation of the search for the True and Good under the symbolism of a journeying far and wide, with much toil and privation, is as old as Christian thought, and how natural, considering the training in allegory which our poet doubtless had, that he should have used it here. It seems to us therefore, that since (1) to have the hero wander about was, in our poet's age, a common literary device, since (2) the incidents mentioned

<sup>1</sup> No mention of waking after C. XI. 66, C. XVI. 26, nor going to sleep after C. XIV. 216, C. XIX. 180.

in connection with the wandering are not real incidents, since (3) to think of the poet's leading a 'vagabond' life is to think of him as doing that which he from beginning to end of his poem condemns, and finally since (4) the imaginative and allegorical interpretation is in harmony with the spirit of the whole poem and obviates many difficulties, this imaginative interpretation of the wandering is the true one.

IV. Our fourth question is, are the statements concerning the habits of life and the occupation of the dreamer to be taken literally? In C. VI. 1-20 he speaks of himself as idle and too lazy to work, in B. XX. 3, as wandering about with no money and not knowing where he could get food, in B. XVIII. 1-5, B. XV. 3, as being eccentric, even almost a lunatic, and in C. VI. 44-48 as singing masses for those who would give him food and drink. The common view of these passages is that they give the life of the author, now wandering about begging his food and now earning a meal by his pater noster and placebos. This is not our opinion.

In the first place, as in the case of wandering, these practices are in direct opposition to the teaching of the poem. Not once, nor twice nor a score of times merely, does he condemn laziness, idleness and beggary, A. P. 40-45, A. VIII. 68-80, A. VIII. 179-182, C. X. 162, B. XII. 147, B. XV. 222, and if he were giving his own life, strange he does not speak in penitence of his faults, which he never does unless in C. VI. 107-108. His hostility to these practices is further shown by the large numbers of additions to the B and C-texts containing direct denunciation of them, B. IV. 120, VI. 130, X. 300-331. Further, all should work whether they lead an active or contemplative life, B. VI. 25, the Knight only being in a sense excused, B. VI. 25. As to singing masses, while he does not condemn the practice, he urges men not to rely upon them and insists that good works are much better, A. P. 153-158, A. VIII. 171-185, A. XI. 200, B. XI. 145, B. XIII, 259, B. XVIII. 250-255; but taking pay for such service

he repeatedly rebukes, A. P. 83, A. III. 238, A. VI. 49, A. VIII. 45-47, B. XI. 274-277, 282. In many cases when censuring beggary the context shows the poet is thinking of clerical beggars and the traveling clergy securing food and money through administering church ordinances, but if the poem is autobiographical the poet belonged to this very class which he criticises so often and so severely.

In the second place it is to be further noted that while at various places in all the texts the narrator speaks of wandering about in wretchedness, still his references to his idleness, laziness and beggary and chanting masses for hire, are all found in the first fifty lines of C. VI. This passage then looks like an interpolation and if by our author, it is an after thought; certainly its appearance in only the latest text and its clearly unique tone would warrant us, were it necessary, in not giving it as full credence as we give to other parts of the poem. But this is not necessary. Though Skeat has taken this passage literally, he has let fall suggestions for what we believe to be its proper interpretation. Commenting (in Volume II. pp. 60-61) on this passage he says: 'He then describes his own laziness in amusing terms . . . . The dialogue is really carried on between William's carnal and spiritual natures, between his flesh and his spirit.' With these two suggestions we are able to understand the passage. In a semi-humorous or whimsical mood the poet describes his 'William' as too lazy to work, as idly strolling through the fields, as begging for food and singing masses for hire; i. e., in a humorously satirical way he paints himself, for realistic effect, as doing those very things he wishes his readers to despise and he does it in such an open, unapologetic way, especially verses 44-57, that it seems strange that they could ever have been taken seriously. It is quite probable, too, that in this satirical picture of the clergy of that day the poet also had in mind the struggles by which he himself rose and was at that moment rising above the low moral level of the churchmen about him. It is altogether possible, too,

that the poet during his early days led a lazy, vagabond life in London and elsewhere and that he here gives actual experiences colored somewhat by his imagination. While this is a possible view we see nothing to make it necessary or even probable; for none of the descriptions, not even the tavern scene, presuppose an intimate acquaintance with low scenes and low life. A genius holds the secret of vividly portraying scenes and objects which he has not seen and it is, also, quite possible that the poet may have often seen the inside of a fourteenth century tavern without being an idle and lazy fellow. Even were this whimsical, satirical note which we have suggested not the true key for the understanding of this passage it by no means follows that the passage must be interpreted literally. Almost every objection urged above against taking the wanderings literally can be urged against taking literally these passages which speak of his idleness, laziness and beggary and some new ones: for every time you ascribe to the poet a low quality, such as beggary, you make the origin of this great moral poem the more difficult to explain. It is not difficult to conceive the poet's motive, doubtless with him only a vaguely conscious one, for picturing his dreamer wandering about in such misery. His seeker after the True and Good meets with perplexity, toil, and anguish, and this inner pain is pictured for us in terms of the outer as we often find it in art and literature. This allegorical interpretation of the misery is slightly confirmed by the fact that his condition when awake is usually affected by the character of the dream which precedes; when this is pleasant the wanderer has few cares, but when the dream is unpropitious then come beggary and misery.

V. Up to this point we have treated of those main incidents in the life of the dreamer and those qualities that have been accepted as autobiographical, such incidents and qualities as determine the social and inner life of the poet. We have attempted to show that we cannot fix the dates of his life, that the dreams are not really his

dreams, also that very probably he did not spend his life in roaming about, that he was not a lazy beggar, nor probably did he earn his food and lodging by chanting masses for hire. These are the important questions to settle. There remain many other allusions to the dreamer's person and life which happily are of such minor importance, we can pass them over with few words. These may be all true or none of them true, we cannot be certain. For example, the writer speaks of having a wife Kit and daughter Calote. Perhaps he had, but Piers the Plowman also had a wife and children, A. VII. 71-73, Inwit had five sons by his first wife, A. X. 18, Dowel had a daughter, A. X. 12, Wit had a wife, Studie A. XI. 1-2, whose scolding brought her husband to shame, Watte the Wariner had a wife, the Souter had a wife, Sesse A. V. 158, so indeed had most of the men named. We can get no basis here for even a probability. Again he speaks of himself as being tall of stature, of being known as 'Long Will,' of living at Cornhill, etc. These may be true, we cannot be certain. Nor can we be at all certain where the poem was written. Surely we see no evidence in A. P. 5 for Skeat's assertion (Volume II. Introduction p. XXXIII) that the first part of the A-text was written on Malvern Hills. These are, however, comparatively unimportant as they in no way concern the poet's personality or social status. However, we do think it improbable that he was, as he represents himself, a well-known character in London and known as 'Long Will.' London had at this time, after the two great plagues, probably less than 35,000 people (*Encyclopedia Britannica*, Article 'London'), and if this man were a well-known figure, hated by many, known as the author of the famous Piers the Plowman, is it not strange that his name did not in some way creep into contemporary annals, strange the government did not lay hands on one who, from its point of view, was instrumental in inflaming the masses? This was the most popular poem of the century with the common people, its hero, Piers the Plowman, became the rallying cry in

peasant uprisings. Yet no mention is heard of its author until the next century and the first mention is a doubtful marginal note in a manuscript of his poem. At least, there is no parallel to be found in English Literature of such a well-known poem going begging for an author for so long a time and this is hard to explain, if while living the author was a well-known figure in London.

The work of this paper thus far has been destructive, expressing our dissent from the common opinion that much of the life of the writer is known. Are we then left absolutely in the dark as to the life and personality of this poet? We think not entirely, though it must ever be remembered that to him precept and not his own life was the burden of his song. While not professing absolute knowledge we believe that between the lines, in spite of the author's silence respecting himself, hidden in the allegorical machinery of the poem, are valuable hints for drawing a rough sketch of his life. He was of course a student, though perhaps neither a profound nor accurate scholar. The whole spiritual tone as well as the intimate acquaintance with clerical matters revealed here, suggest that he was in the church as priest. His hostility to all traveling orders, his honoring the authority of the bishop and his mysticism point to a quiet, meditative life. His use of the old alliterative verse may indicate residence in the country away from the influences that helped to make Chaucer. Certainly we can not affirm that he ever lived in London or even ever saw London, though his frequent mention of places there and infrequent mention of other places points to a personal acquaintance with that city. He sympathized with the common people in their struggle with the upper classes, and it seems to us quite probable that fear of persecution or at least dislike of publicity influenced him to remain silent and unknown. This conjecture is slightly strengthened by a number of timid and cautious expressions, B. P. 208-9, B. XIII. 70-72, B. XV. 89. Farther than this in sketching Langland's life, if such were his name, we can not safely go.

Finally, while we have been trying to show that this is not an autobiographical poem we do not wish to be understood as denying to it all autobiographical elements. The opinion, hopes and fears of the author are surely here. It is altogether probable too that in his spiritual history, he sought for Dowel and Piers the Plowman. Nor is it contrary to our opinion that he sometimes may have gratified a native fondness for travel, which in those days was mostly on foot, and that some actual roaming about may have led him to adopt this as a framework for his poem. In these and other similar ways the poem is, we believe, a true history of the author's life, but so far as it concerns his outer life it is not autobiographical.

A. S. JACK.

LAKE FOREST, ILL.

THE LAMENTATIONS OF MARY IN THE  
FRANKFURT GROUP OF PASSION PLAYS.

THE plays of this group, with the abbreviations that I shall use, are :

D—The old Frankfurt *Dirigierrolle* of the middle of the 14th century. It was for the use of the director of the play and gives only the initial lines ; the full text has not been preserved.

F—The later Frankfurt play, which bears the date 1493 and is preserved entire.

A—The Alsfeld play, which, according to a notice on the first page of the MS., was performed in the years 1501, 1511 and 1517. For D, F and A I have used the editions of Froning in his *Drama des Mittelalters* (1891).

H—The Heidelberg play, edited by Milchsack for the Stuttgart Verein (1880). The date of the copyist is 1514.

Friedb.—The Friedberg *Dirigierrolle*. This gave only the initial lines, as D does. Since 1849, however, the MS. has disappeared and our only information is a meagre report of Weigand in *Haupt's Zeitschrift* (VII). According to Weigand it represented a play essentially the same as A, only considerably briefer and probably some decades older.

All of these plays are closely related<sup>1</sup>. The later ones are based upon D and have preserved most of its speeches, although they have also added much. This study will be limited to those scenes at the crucifixion and at the entombment where Mary laments the fate of Christ. As the Lamentations of Mary have had a development largely independent of the passion plays, they are adapted to

<sup>1</sup> The Künzelsau play is also related in some scenes to the Frankfurt plays, but it is unpublished and our sources of information about it say nothing about Lamentations of Mary.

separate treatment. They occur not only in the plays but also as separate dramatic scenes.

Nowhere in the Bible are any expressions of grief attributed to the Virgin Mary, and only in the Gospel of John is her presence at the cross mentioned (John xix, 25). The oldest Lamentation is contained in the Greek *Gesta Pilati B*, not later than the 5th century.<sup>1</sup> Here, already, are many of the principal features of the later Lamentations:—John announces to Mary the seizure of Christ; they set out with the other Marys to go to him; Mary laments and calls upon the people to join in her grief; she sees Christ on the cross and begs to be allowed to die with him; she addresses the cross, entreating it to bow down so that she can embrace Christ; the Jews drive the mourners away; Mary laments that she cannot see Christ's face again, and asks the women to weep with her. All these motives are of frequent occurrence later, and it is evident that mere agreement in thought cannot count for much in studying the relations between the later Lamentations; only literal agreement can be considered as significant.

The German Lamentations have been studied by Anton Schönbach.<sup>2</sup> Since the time of his study considerable new material has become accessible, but his main results are still generally accepted. He comes to the conclusion that the basis of the German Lamentations was the Latin sequence *Planctus ante nescia*. This is a Lament which is used already in the oldest preserved passion play, the *Benediktbeuer*. In three of the Lamentations in which it is used in its Latin form it is followed by the Latin verses, *Mi Johannes, planctum move*, in which Mary calls upon John to help her lament. Schönbach infers that these were a continuation of the sequence. From the various German Lamentations he culls eighteen versicles, mostly quatrains, which occur most frequently and of which the first thirteen are in form and in content a free version of

<sup>1</sup> Tischendorf, *Evang. Apocr.*, p. 287ff. Synopsis in Wechssler, *Die Romanischen Marienklagen* (1893).

<sup>2</sup> *Über die Marienklagen*, Graz (1874).

the Latin Planctus. These, he thinks, go back in their German form to the middle of the 13th century and form the common basis of the later Lamentations. After his general conclusions, of which the above are the most important, Schönbach studies in detail the various Lamentations that were then accessible. These included, of the Frankfurt group, D, A, and Weigand's scanty account of Friedb.

#### THE DIRIGIERROLLE (D).

The Lamentation in D consists of but three speeches of Mary, one near the beginning of the crucifixion scene and two at the end just after the piercing of Christ's side. All three are preserved in F and H but not in A; hence, as F and H were not published when Schönbach wrote, he could not know more than the initial lines which D gives. The speeches contain the usual thoughts, including words addressed to Death, to the Cross, to Christ, and probably to the women and bystanders. It is noteworthy that no words are addressed to John. Only one of Schönbach's versicles appears, viz. the first one, and that in an imperfect form (F4257-8). Schönbach, in discussing the Lamentations in D (p. 28-9), says that the close relationship of D to Friedb. and hence to A and to the Lamentation of Treves, is indubitable. All of his inference is not warranted. The Lamentation of Treves, being only a Lamentation and not a whole passion play, can be related only to the Lamentation scenes of A and Friedb., but these two plays have not preserved any of the Lamentation of D; consequently D and the Lamentation of Treves have nothing in common.

#### THE FRANKFURT PLAY OF 1493.

F was published in 1891. No study of its Lamentation has hitherto been published. This part of F is developed much beyond the three speeches of D, but it will be seen that the additions are mostly borrowed from other sources. It begins (v. 3887) with a conversation of Mary with Mary

Magdalene and the other women. Mary expresses anxiety for her son; they try to comfort her, but she is resolved to go in search of him. This introductory conversation is not found either literally or in exact substance in any other of the preserved Lamentations. The nearest approach to it is in A, where Mary sends the women to see what has befallen Christ. That the women try to comfort Mary occurs in a number of plays.

After this (v. 3915) the influence of other Lamentations upon F begins to be manifest. The ones that have the most important agreements with it are D, H, the Eger play (Eg.)<sup>1</sup>, the Lamentation of Bohemia (B.)<sup>2</sup>, that of Wolfenbüttel (W.)<sup>3</sup>, and that of Erlau (Erl.)<sup>4</sup>. The agreements are so numerous that they cannot usually be given in full. F 3915-6 occurs in a number of Lamentations and is a translation of Psalm 142, 4, *Anxiatus est in me spiritus meus, in me turbatum est cor meum*. F, however, has made the first part of it personal, 'ich bin betrobet,' instead of the usual 'min sel ist betrübt.' Then John comes from the cross and tells Mary of the crucifixion; the motive is a traditional one, but I have not found any parallel for the words of F. Of Mary's reply (v. 3925-30) only the first two lines are found elsewhere:

Uwe wie gar ein scharpes wort  
han ich von dir nu gehort.

They occur in A (v. 5974-5), in the Lamentation of Treves and in several others, usually forming the last two lines of a quatrain.

The following three speeches (v. 3931-52) form a bit of conversation of which considerable traces are found in a number of Lamentations. Mary asks John to go with her to the 'martelnot' of her son; John replies that it will only cause her pain; she answers that she knows she will suffer. The following table will show the agreements of the various Lamentations that contain the scene:

<sup>1</sup> Published by Milchsack, Stuttgart Verein, vol. CLVI.

<sup>2</sup> Schönbach, Anhang I.

<sup>3</sup> Schönnemann, *Der Sündenfall und Marienklage*, p. 129 ff.

<sup>4</sup> Kummer, *Six Erlau Plays*, p. 147 ff.

	F	W <sup>1</sup>	B	Eg.	A <sup>2</sup>
First speech	{ 3931-6	{ 11-12 15-18	29-34		
Second speech	{ 3937 (3938-40)	19 20-21	35 36 37-38	6040 6041 6042-3	6028-9
Third speech	{ 3941-2 3943-6 (3947-50)	22-23 24-26	39-40 41-42 49-51	6044-5 6046-9	6030-1 6032-3

F throughout this bit of conversation agrees most closely with W and B, although the latter two agree somewhat more closely with each other than with F. F has, moreover, four lines which are found elsewhere only in Eg. As F probably followed one source here rather than combining several, the source could not have been any of the preserved Lamentations.

After a short speech in which John expresses his readiness to go with Mary, they both go to the cross accompanied by the other Marys and by Martha and Veronica. The following verses of Mary to John (v. 3957-64) are a translation of the above mentioned *Mi Johannes, planctum move*. This, as was said above, occurs in its Latin form in a number of Lamentations, viz. in the Benediktbeuer play, in the Lamentation of Munich,<sup>3</sup> in that of Erlau and in the one published in Hoffmann's Fundgruben (II. 281-3). In the last two of these it is accompanied by a rendition into German, while here in F as in Eg. (5928-33), in the Lamentation of Prague<sup>4</sup> (67-72) and in the Brixen play<sup>5</sup> (2717-24] there is only the German version.<sup>6</sup> In

<sup>1</sup> Schönbach (p. 36), in discussing the relations of W to B, fails to note the striking agreement in the first speech, although he gives all the others.

<sup>2</sup> In Schönbach's discussion of A, he fails to note the agreements given in this table.

<sup>3</sup> Haupt und Hoffmanns, *Altdeutsche Blätter*, II. 373-6.

<sup>4</sup> Schönbach, Anhang II.

<sup>5</sup> Wackernell, *Tyroler Passionsspiele*, p. 408.

<sup>6</sup> In the Lichtenthal Lamentation (Mone, *Sch. d. M. A.*, I. p. 31 ff. v. 37 ff), and in the Bordesolm Lamentation (*Haupt's Zeitschrift*, XIII, p. 283 ff. v. 305 ff. and 805 ff.), Mary addresses John in words that quite possibly have their source in these same Latin verses.

Erlau it occurs twice, once (v. 46 ff.) without the preceding Latin, and again (v. 158 ff.) with it. All of these German versions except the one in the Fundgruben agree too closely with each other to be independent translations of the Latin; they must go back to one German translation. The Erlau version that is not preceded by the Latin agrees most literally with F, and is in fact practically identical with it. The form in Eg. lacks two lines that occur in F and Erlau. All of these closely related German versions except F are introduced by a translation of Psalm 142, 4; as in Eg. (5926 ff.):

Mein sel ist betrübt in den todt,  
 Mein herz leidet grosse not,  
 Darumb, lieber Johannes, hilff mir weinen, etc.

Hence this introductory couplet must have been used already in the German translation which was the common source of all these versions.

This speech of Mary to John is followed by his reply, which also agrees so closely in the various versions as to show that it goes back to the common source. But here too, as in the matter of using the introductory couplet, F has not preserved the original so well as the other versions. The practical agreement of all these other versions shows that John's reply consisted of two couplets, which, as preserved in Erlau, v. 84-7, are:

Maria, des sol mich nicht petragen  
 ich hilf der gern chlagen  
 umb meinen herren Jhesum Christ,  
 der aller werlt ein löser ist.

The reply in F has three couplets, of which only the first one preserves the original form (v. 3965-6):

Maria, das sal mich nit vertragen:  
 din leit helffen ich dir clagen.

The next speech in F is from D, being the one which in D (v. 225) occurs near the beginning of the crucifixion scene. Here in F it stands in the midst of material compiled from other sources. Then John tells Mary to speak

to her son. She does so, bewailing his pitiable condition. This speech of Mary is found in the Bohemian Lamentation (v. 107-14). Her next speech, in which she calls upon the bystanders to lament with her, is found in Eg. (F3994-4001=Eg. 6232-9). John bids Mary stop weeping and then turns to the people and admonishes them to take Mary's grief to heart. These speeches contain only common traditional ideas and have also very common rhymes, as *not : tod, hertzen : smertzen, kint : sint*, etc., so that numerous general and inexact parallels could be given for the individual couplets; but I have found no really close parallels, and none that extend beyond a single couplet. The next speech, in which Mary herself addresses the people, occurs also in Eg., part in one place and part in another (F 4016-19=Eg. 6498-501, F 4020-29=Eg. 6438-45). The whole speech in Eg. from 6498 to 6505 occurs also in the Brixen play (v. 2759-66), which therefore also contains F 4016-19. This is the last of the agreements between F and the Eger play.

Next Mary addresses Christ again. There is quite a close parallel to v. 4042-3 in *Unser vrouwen klage*<sup>1</sup>, v. 788-9. Then she addresses the cross (v. 4046 ff.). This speech is preserved from D (242a). After this she speaks to her son again, lamenting his condition. V. 4066-7 are repeated from v. 3991-2. The couplet (v. 4074-5),

Ach, zartes kint, der dyffen wonden,  
Wie sten die so gar unverbunden !

is a widespread one. Milchsack discusses it in the Schlusswort to his edition of the Eger play (p. 350-1), and gives various instances of its occurrence in the plays (F is not given, not being then published). These agree in general substance but their formal agreement is in most cases limited to their having the same rhyme words. Milchsack says they all rest without doubt upon *Unser vrouwen klage*, v. 1244-5 :

si kuste sine wunden  
diu waren unverbunden.

<sup>1</sup> Published by Milchsack, *Paul und Braunes Beiträge*, V, p. 193 ff.

And that these lines in turn are borrowed from Wolfram's Willehalm, 303, 17-8:

daz wir schowen fünf wunden  
die noch sint unverbunden.

He comments upon the matter as follows:

Hier schlagen die worte eines höfischen dichters von der bühne des geistlichen volksschauspiels herab wie aus ferner vergessenheit noch einmal an unser ohr, fast dreihundert jahre nach dem tode Wolframs und nachdem schon lange der name des dichters und seiner werke verschollen war.

It seems to me, however, that *unverbunden* would present itself so naturally as a rhyme word for *wunden* in this scene where Christ's wounds would naturally be spoken of, that such inexact agreements as Milchsack quotes should not be considered of any significance. Furthermore, Milchsack does not cite the couplet from Bruder Philipps' Marienleben (v. 8142-3):

und alle mines liebes wunden  
die sint noch vrisch und ungebunden.

The Marienleben is doubtless independent of Unser vrouwen klage and would be just as probable a source as the klage for the dramatic versions of this couplet if they are all to be ascribed to a common source.

To return to F, these laments of Mary are followed by a speech of John to Christ, after which Christ speaks his third word commending Mary to John's care. Here other incidents of the crucifixion are inserted, including the remainder of Christ's seven words on the cross. After Christ's death the lamentations are resumed (v. 4230). Mary describes Christ's distorted appearance, feature by feature, his head, face, nose, mouth, eyes, side, hands, and feet. Such enumerations occur also in the Italian Lamentations, and Wechssler (p. 41) suggests that they have their prototype in Latin hymns, such as the *Rythmica oratio ad unum quodlibet membrorum Christi patientis et a cruce pendentes*, which is ascribed to St. Bernhard. There is

another motive in this same speech which is found in a Latin prose work attributed to St. Bernhard. Mary says of Christ (v. 4234-6):

der ist nu leider gehalten  
und so hoch an eyn crutz gespannen,  
das ich sin nit gereichen mag.

This was probably accompanied by an attempt to reach and embrace him. This is similar and yet somewhat different from the more common motive of Mary's entreating the cross to bend down to her. This motive of F occurs in the *Tractatus beati Bernhardi de planctu beatae Mariae virginis*. It occurs likewise in *Unser vrouwen klage* (v. 1074-82), and in the prose Lamentation in Suso's *Buch der Ewigen Weisheit*, both of which works are based upon the Tractatus. It is also in Bruder Philipps' *Marienleben* (v. 7372-6).

In F the next two speeches of Mary, v. 4255-72 and 4281-8, are separated by a speech of John in which he tries to console her. In H they are all one, beginning with the initial line found in D. 242. Hence F has doubtless separated this speech of D into two parts. The Lamentation in F ends finally with a lament of Mary Magdalene (v. 4289 ff.), addressed first to the cross and then to the by-standers, telling them that Christ's sufferings were for their sins and asking them to say a Paternoster and an Ave Maria.

The fact that is perhaps most interesting about the Lamentation in F is its extensive agreements with the Eger play. These amount in all to more than forty lines. They are considerably worked over in places, but not so as to render the connection at all doubtful. Milchsack places the Eger play, or at least the Ms. that is preserved, in the last quarter of the 15th century, about 1480. The Ms. of F bears the date 1493. For this as well as for other reasons it is not probable that the Eger play borrowed from F. On the other hand, F did not take the passages directly from Eg., for in those passages that occur not only in Eg. but also in the Wolfenbüttel and Bohemian

Lamentations, F agrees more closely with those latter two than with Eg. Also in the translation of the *Mi Johannes, planctum move*, F has two lines that occur in the Erlau Lamentation but not in Eg. Both F and Eg. must have had some common source, probably a Lamentation of the Bohemian-Silesian group. The Eger play, as Milchsack notes, contains all the verses of the Prague Lamentation.<sup>1</sup> He says the Lamentation, of which the Ms. is of the 16th century, is only an extract from the Eger text. But it contains none of the agreements between Eg. and F (except the rendering of the *Mi Johannes, planctum move*, which is so widespread that it could easily have come through other channels); and it is odd that in extracting the Lamentation all of these agreements should have been omitted. It is more probable that the Eger play has combined an older version of the Prague Lamentation with parts from the source which it has used in common with F.

It is noteworthy that the Lamentation in F, although it is largely unoriginal and contains a number of speeches that are quite widespread, does not contain any of Schönbach's eighteen most common versicles except the imperfect version of the first one, which is in one of the speeches which F has preserved from D.

#### THE ALSFELD PLAY.

The Lamentation in A has been studied in detail by Schönbach (p. 20-8). That most of it agrees with the Lamentation of Treves<sup>2</sup> (Tr.) was already noticed by Grein, its first editor. The Lamentation really begins just before the carrying of the cross (v. 5320 ff.), where John goes and tells Mary what the Jews are about to do. She laments, then goes with John to her son, wishes that

<sup>1</sup> Milchsack (p. 354) says all but four, and in his list he says that Prague, v. 73-6 are wanting in Eg. But this is an oversight; they are there (v. 5934-7), in exactly the place where they would be expected.

<sup>2</sup> Published in the *Fundgruben*, II. p. 260-79, and in Wackernagels *Das deutsche Kirchenlied*, II. p. 373-6.

she might help bear the cross or might die in his stead and is finally driven away by Caiphas. This bit of the Lamentation is not mentioned by Schönbach. The main body of the Lamentation begins just after the mockery of the Jews (v. 5808 ff). A has here an introductory scene in which Mary begs Mary Salome to bring John to go with her to the "martel." John and Peter come and console her. This does not occur elsewhere although it bears a general resemblance to the introduction in F. The agreements with Tr. begin with v. 5906. In Tr. Mary begins apparently by singing some verses and then speaking some. A takes up this idea, which Tr. does not carry through, and has each "canit" part followed by a "dicit" part. This occurs in a number of other Lamentations and is doubtless a tradition surviving from the time when the Lamentations had not become wholly German, but had Latin parts each followed by a free translation into German. The Latin was sung and the German spoken. A obtains the necessary "dicit" parts sometimes by dividing the original part into two, singing the first of it and speaking the rest, sometimes by repeating in wretched verses the substance of the original part. Besides the above-mentioned introduction and these new *dicit* parts and the scenes naturally inserted from the passion proper (as the piercing of Christ's side, etc.), A has in the main body of its Lamentation only one passage of two speeches not found in Tr. (v. 6026-37). Of v. 6030-7 Schönbach says (p. 24), 'sie sind zwar nirgends wörtlich entlehnt, durchaus aber ihrem inhalte nach.' But, as was indicated in the small table of agreements given in the discussion of F, some of these lines occur with literal exactness in several Lamentations. Tr. has nothing that is not in A except one speech of Peter and an awkward repetition of the scene of Christ's commending his mother to the care of John.

The first passage in which A and Tr. agree is an interesting one. It is (A 5906-11):—

O, ir lieben kynde der cristenheit,  
 helffet klagen mer myn groisses herczeleyt!  
 ich klage iss erden unde steynen  
 und der wernde alle gemeynne  
 von der groissen jamerkeyt,  
 die die Judden hon an mynes liebes trudkynt geleyt!

In the 'Marienklagen mit den Propheten'<sup>1</sup> occurs the passage:—

O liebe kind der Christenheit  
 Helft zu klagen mir mein grosses leit  
 Aufklobt sich erd und die stein,  
 Dar zu alle gräber gemein  
 Von der grossen bitterkeit,  
 Die die Juden an mein kind haben geleit.

This last passage is found also in Erlau (v. 31-7), and in the Lamentation which Pichler (p. 31-5), compiles without giving the sources. It is clear that these two passages are related. The first is a much worked-over version of the second. The second, where it occurs in Erlau, is preceded by its Latin source: *O filii ecclesie, deplangite mecum hodie, etc.* The Latin that Erlau gives is only the first few lines of quite a long Latin poem which Wackernagel has published from a Zwickau Ms. and Dreves from a Prague Ms.<sup>2</sup> In both Mss. it is accompanied by a German translation, the same in both except that each strophe in the Prague Ms. is enlarged by the addition of a second *Stolle*. It is the first seven lines of this German translation, the first *Stolle* of the first strophe, that has found its way into the Lamentations, and is well preserved in Erlau and in the two versions in Pichler and considerably worked over in Tr. and A. Only this first bit of the translation seems to have been so used.

The first part of Tr. is found in A in the same order of arrangement; in the latter part there are differences. Schönbach shows that the order of A is the better and more natural one. He concludes that the relation of A to

<sup>1</sup> Pichler, *Über das Drama des Mittelalters in Tyrol* (1850), p. 120.

<sup>2</sup> Wackernagel, *Das deutsche Kirchenlied*, II. No. 524 (see also No. 523). G. M. Dreves, *Analecta Hymaica*, I. p. 78.

Tr. was: Der Text der Vorlage war Tr. und A gemeinsam, aber Tr. hatte ein schlechtes Exemplar, das vielfach in Unordnung geraten, wahrscheinlich auch jünger war (p. 28).

In the entombment scene A has further lamentations of Mary which are not from Tr. Schönbach does not include them in his study of A, although he has occasion to mention some passages from them in his discussion of Gundelfinger's play. As Christ is taken from the cross Mary renews her lamentations (v. 6657 ff.), and then asks John to lay her son in her arms. Her words to John, as Schönbach has noted, occur also in Gundelfinger's play of the Entombment<sup>1</sup> (v. 199-202). Mary then implores Joseph of Arimathia and Nicodemus to let her have her son, and they finally grant her request. Mary then breaks out again in lamentations, addressing the body of Christ (v. 6703 ff.). Here eight of the first ten lines agree with eight from the first twelve of the corresponding speech in Gundelfinger (v. 209 ff.), and the first couplet agrees with the first couplet of the corresponding speech in the Eger play (v. 7146-7). Then Joseph and John try to comfort Mary and she tells John to have Christ buried. He transmits the request to Joseph, telling him that Mary is too full of grief to speak to him. After Christ is borne to the tomb, Mary laments again and is comforted by Mary, mother of James. In conclusion Mary turns and addresses the people. Of these speeches attempting to comfort Mary, parts of the one by John and of the one by Mary, mother of James, occur also both in Gundelfinger's play and in H. Schönbach speaks of the agreement between the first four lines of the speech of Joseph<sup>2</sup> in Gundelfinger (v. 237-40) and the first four of the speech of John in A (v. 6769-72), saying that the literal agreements between the two plays end here. He overlooks the fact that these same four lines occur in A again in the speech of Mary, mother of James (v. 6811 ff.), and that here the

<sup>1</sup> Mone, *Schauspiele des Mittelalters*, II, p. 131 ff.

<sup>2</sup> Schönbach, by mistake, speaks of it as a speech of John.

agreement with Gundelfinger extends over four more lines. These same eight lines occur also in H (v. 5680-7), where they are spoken by John. Six of the first eight lines of the speech of John in A occur in H in a speech of Mary Salome (H 5694-99=A 6769-72+6775-6). Agreements between the Lamentations of Mary in two passion plays, as here between A and H, are not of much significance in studying the relation of the two entire plays to each other, since the Lamentations occur so often separate from plays, and the plays in this scene very frequently borrow from these separate Lamentations.

#### THE HEIDELBERG PLAY.

The Lamentation in H is far from reaching the length of that of A or even F. It has preserved the three speeches of D and has added some half dozen to them. Most of the added parts can be shown to have been taken from elsewhere. The speeches from D are kept in about the same places in which they are there, and the one near the beginning of the crucifixion scene is brought in connection with Mary's covering of Christ's nakedness (D 225=H 5221 ff.). After Christ's words to the good thief, Mary comes up to the cross and speaks to her son, asking him to pity her and to draw her up on the cross that she may die by his side. These lines, as Milchsack has indicated in his footnotes, are from *Unser vrouwen klage*, and from two different places there (H 5499-5510=Uvkl. 712-7+788-93). This is the only clear case of the use of this poem in a play of the Frankfurt group, although it has been used by several other plays and Lamentations. The next speech of Mary is a brief lament of four lines based upon one of Schönbach's versicles (XIV).

The remainder of the Lamentation comes after the piercing of Christ's side (v. 5654 ff.). The first speech is one from D. Then follow three speeches, one by John, one by Mary Salome and one by Mary Magdalene, all endeavoring to comfort Mary. They all begin alike, begging her to cease lamenting. It is the first two of

these that have been mentioned as having parallels in A and in Gundelfinger; H, however, has them in the crucifixion scene, while the other two use them later on in the entombment scene. In the passages which are common to the three plays H and A are textually nearer to each other than they are to Gundelfinger, but it is of interest that the text of Gundelfinger is nearer to H than to A. Also the line immediately following the eight line agreement mentioned under A shows traces still of agreement in H and Gundelfinger but not in A. This line (with the preceding couplet) is:—

H 5686-8,    So must Cristus, der sone dein,  
                  Vor uns leydenn groÿss pein.  
                  *Dar umb hab einn guttenn mutt.*

Gund. 243-5,    so müst Christus der sune din  
                  durch uns lyden grosse pin.  
                  *dar um zwing fraw din gemiet*

This agreement in the last line not occurring in A shows that A could not have been the direct source of either H or Gundelfinger. The closer agreement in many textual points between H and A precludes the possibility of H coming directly from Gundelfinger, unless A be then based upon H, and this is not to be assumed, since A has agreements with Gundelfinger which H does not have. Hence the three must have here a common source without being directly connected. And to these three must be added the Eger play. Besides the one parallel already spoken of under A, there are a few others. The first two lines of the eight line agreement above mentioned occur also in the Eger play (v. 7191-2), and introduce there, as in Gundelfinger, a speech of Joseph consoling Mary just after her lamentation addressed to the body of Christ. The third line of the same agreement occurs also in Eg. but in a speech of Nicodemus (v. 7171). The Eger play has also in common with A and H the motive of John's replying to Joseph on behalf of Mary, saying that she is too overcome with grief to speak to him. This motive was probably in the common source which these four

plays had for this scene but was not preserved by Gundelfinger. From the above agreements it is clear that the other features of this common source were the address of Mary to Christ's body, beginning:—

Biss mir wilkomen, lichnam zart.<sup>1</sup>

and the speeches of consolation, probably by John, Joseph, and Nicodemus. A, Eg. and Gundelfinger have preserved not only the general idea of having these features in the entombment scene but also considerable literal agreement. H has used the consolation speeches in its crucifixion scene and has not made use of the words of Mary addressed to the body of Christ.

After these three speeches of consolation in H, Mary speaks again, addressing first the cross and then her son. This is taken from D, being the last one there (242 a); it also ends the Lamentation in H, except a single speech of Mary in the entombment scene when Christ's body is laid upon her lap. The entombment scene in F was not discussed, as it also contains but a single short speech of lamentation which presents nothing noteworthy. D has no words of lamentation in this scene.

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<sup>1</sup> This was in the Friedberg play (p. 551), as were doubtless the other features.

WILHELM MÜLLER AND THE GERMAN  
VOLKSLIED. III.

## DICTION OF THE VOLKSLIED AND OF MÜLLER.

THE diction of the German Volkslied, like that of all popular poetry, teems with peculiarities which maintain in general, as opposed to art-poetry, a certain homogeneity, although varying in individual instances according to time and circumstance of environment.<sup>1</sup> It is possible, therefore, to compare it broadly with the diction of any given poet, and from such study to learn their points of tangency in manner and in form, as well as their points of divergence. While similarity in the treatment of the thought in any isolated instance may be accidental and therefore inconclusive, yet if the style of the poet be found to correspond in persistent fashion to that of the older German Volkslied, if syntax and rhetorical figure, form and mode of speech, be similar in both, nay even often identical in both, then the poet's dependence on the Volkslied may be considered proven, in so far at least as such dependence be either tangible or mechanical.

In so far as it be tangible:—for there is in Müller as in the Volkslied a certain intangible and evanescent something quite beyond power of characterization—a musicality apart from rhythm, a simplicity apart from words, an 'atmosphere' to be felt not seen, a 'tone' to be felt not heard, an 'aroma' to be felt not sensed . . . it is this indwelling soul in German popular poetry which renders critical discussion of it, whether in the concise notes of a Hildebrand and a Köhler,<sup>2</sup> or in the verbose treatise of an Uhland, unsatisfying and incomplete; it is this same

<sup>1</sup> Krejčí, *Ztsch. f. Völkerpsych.* XIX, 122.

<sup>2</sup> *Materialien zur Gesch. d. d. Volksliedes*, Leipz., 1900. *Beiträge zum deut. Unterricht*, Leipz., 1897, pp. 33-59, 430-436. Reinh. Köhler, *Kleinere Schriften*. 3 vols. Berlin, 1898-1900.

indwelling soul that has removed many of Müller's songs from mediocrity, made them a model for the young Heine,<sup>1</sup> mated them to Schubert's music, brought them to the *Commersbücher*, and had them sung and sung again, while criticism has sat coldly by to explain that they are imitative songs, inferior to some songs on Greek independence.<sup>2</sup>

It would ordinarily be desirable to treat the poems of the poet, whose diction were to be compared with the Volkslied's, in chronological order, because style and manner of expression are variable and not constant facts;<sup>3</sup> in the present instance, however, there is little necessity of this, as Müller's style, owing to the short span of his life, remained practically a unit. A mode of procedure, that is, which would not be permissible in the study of Goethe's or Heine's songs,<sup>4</sup> is justifiable here; the more so, in that it has been shown in a preceding chapter how consciously and closely Müller made a model of the popular poetry.

#### *Terseness.*<sup>5</sup>

In his review, already cited, of the first volume of *Des Knaben Wunderhorn*, Goethe calls attention to the laconicism of the lyric. 'The vivid contemplation of a limited situation,' he says, 'elevates a particular circumstance to

<sup>1</sup> Clearly recognized by Heine (Letter to M. dated June 7, 1826): 'At a very early time I let German folk-song exercise its influence upon me, but I believe it was in your songs that I found what I looked for—pure tone and true simplicity. How pure and clear your songs are, and they are all true folk-songs!' *Létras* (*Henri Heine*, Paris, 1897, p. 113, note 3) says: 'Il suffit de feuilletter les poésies de W. Müller pour y retrouver des mots et des phrases qui rappellent le *Buch der Lieder*. On en trouvera une liste dans l'article de M. Hessel, *ZfdU.*, III, p. 59 seq.'

<sup>2</sup> Although Arnold's statement (*Euphorien*, 2es Ergänzungsheft, 1896, p. 117) is true: 'Wilhelm Müller steht unter den Philhellenen wie Gleim unter den militärisch-patriotischen Dichtern, wie Gerstenberg unter den Barden, als Charakterkopf unter Durchschnittsgesichtern, als beinahe einzige Erhöhung auf unbegrenzter Steppe.'

<sup>3</sup> Scherer, *Poetik*, p. 157.

<sup>4</sup> Goetze, *l. c.* p. 18.

<sup>5</sup> Called since Herder *Sprunghaftigkeit*. 'Zuerst muss ich Ihnen also sagen (writes Herder, in his *Auszug aus einem Briefwechsel über Ossian*, usw.), dass Nichts in der Welt mehr Sprünge und kühne Würfe hat, als Lieder des Volks; und eben die Lieder des Volks haben deren am Meisten,

the state of a circumscribed, but yet sovereign totality, so that we are fain to see in a narrow compass the whole world. The pressure of a deep view demands laconicism. What in prose would be an unpardonable inversion of the thought is, in the true poetic sense, a necessity, a virtue; and even the unseemly, if it but appeal earnestly to our whole strength, arouses it to an incredibly enjoyable activity.' This laconicism, or terseness, indispensable for every lyric form of expression, appears most clearly of all in the Volkslied,<sup>1</sup> as such telling examples as the opening of *Das Feuerbesprechen*, KW. I, 21, or *Lass rauschen, Lieb*, KW. II, 50, or the second stanza of *Müllers Abschied*, KW. I, 103, clearly show.

The conscious poet so orders his verses that the stream of thought flows smoothly, takes care that nothing comes unprepared, furnishes the introduction and the proper transitions, employs middle-terms, and has regard to finish and proportion. The Volkslied, on the contrary, suppresses each subordinate detail; without intimation one is plunged into the midst of the action. Interrogation and exclamation play an important role: *Maria, wo bist du zur Stube gewesen?* KW., I, 19. *Wie kommst, dass du so traurig bist?* KW., I, 210. *Ach Gott, wie weh thut Scheiden!* KW.,

die selbst in ihrem Mittel gedacht, ersonnen, entsprungen und geboren sind, und die sie daher mit so viel Aufwallung und Feuer singen und zu singen nicht ablassen können.' Goethe also speaks of the *kecken Wurfs des Volkslieds*.

<sup>1</sup> Wackernell, *l. c.* p. 20, f. cites in this connection *Stiefmutter*, Uhl. Volksl., no. 120 and, best of all, *Die Kindermörderin*, Böckel, *l. c.*, no. 54:

- |  |  |
|--|--|
| <p>1. 'Komm her, lieb Janche,<br/>Komm her zu mir,<br/>Es ist geschehen,<br/>Es ist vorbei.'</p>   | <p>3. Sie nahm das Kind und trugs<br/>Dem Wasser zu;<br/>'Hier kannst du wohnen,<br/>Hier findest du Ruh.'</p> |
| <p>2. Und als dreiviertel Jahr<br/>Verflossen waren,<br/>Hat sie geboren<br/>Ein schönes Kind.</p> | <p>4. Ihr Männer alle<br/>Eilt mit mir zum Grab;<br/>Sonst stürz' ich mich ja selbst<br/>Den Fluss hinab.'</p> |

Compare with this the 15 eight-versed stanzas of Schiller's *Die Kindesmörderin*.

I, 206. *Was hab ich meinem Schätzlein zu Leide gethan?* KW., III, 110.

Müller makes ample use of this immediate mode of expression: *Bächlein, lass dein Rauschen sein! Ged.*, I, 12. *Was sucht denn der Jäger am Mühlbach hier? Ged.*, I, 14. *Was treibt mich jeden Morgen? I*, 17. *Was meint sie mit dem Aschenkleide? I*, 25. *Was suchen doch die Menschen all? I*, 32. *Was vermeid' ich denn die Wege? I*, 54. *Was drückst du so tief in die Stirn den Hut? I*, 61. *Was soll ich erst kaufen? I*, 78. *Wer schlägt so rasch an die Fenster mir? I*, 88, etc., etc. Müller's song cycles, *Die schöne Müllerin*, and *Reiselieder*, are especially terse; the omission of a single word would often destroy the sense. Thus in *Trockene Blumen (Ged.*, I, 18):

1. Ihr Blümlein alle,  
Die sie mir gab,  
Euch soll man legen  
Mit mir ins Grab.

2. Wie seht ihr alle  
Mich an so weh,  
Als ob ihr wüsstet,  
Wie mir gescheh'?

3. Ihr Blümlein alle,  
Wie welk, wie blass?  
Ihr Blümlein alle,  
Wovon so nass?

4. Ach, Thränen machen  
Nicht maiengrün,  
Machen todte Liebe  
Nicht wieder blühen.

### *Vagueness.*

In his *Poetik* Scherer terms the vagueness which characterizes so many Volkslieder as the *Technik des Erratenslassens*, for guesswork is often necessary to determine the meaning of the song. Such treatment arouses the play of fancy to the uttermost, and gives often a power to simple stanzas of the Volkslied beyond the reach of the most artful hyperbole. There would seem to exist three reasons for this vagueness in a popular song:

1) The maiming and mangling of the sense of an old Volkslied, as it is transmitted from one century to another: chance accretions and omissions: parts of it misunderstood, parts of it forgotten: its text changed to suit this or that melody, or confused with the text of another song not unlike it: certain refrains, initial or final,

applied to it unwarrantably, regardless of sense, to fill out the strain—the text often mattering little, if the melody be but sweet.

2) As Wackernell says, the people sing what they have lived through, not what they have imagined\* or invented. Therefore their songs are so subjective. We meet in the *Volkslied* a set of emotions or happenings, with which the author is so familiar that he considers explanation unnecessary; in his narration of them his eye is single to their importance, or mayhap he lacks the requisite skill to lay bare the details which inspire or explain them. The result is therefore a bald outline, guiltless of finish, one in which proportion, logical sequence of events, introspection and coördination of parts play no role. The *lacunae* in the sense must be filled out by the hearer of the song, if at all. It is as if one overhears bits of conversation not intended for his ears, and is hard put to it to interpret their meaning.<sup>1</sup>

<sup>1</sup> Müller's own words are: 'The first singer sang to listeners to whom he did not need to announce the time, name, rank and relationship of his hero; they knew what and whom he meant; questioning, the hero made his appearance, another answered: we do not know with what persons we have to do; a single occurrence, an incoherent sketch-work glides past us; it is as if fingers pointed at something that we no longer see. Thus many songs would have remained partly or wholly riddles to us, had annotations not been given with them.' Cf. Sanders, *Volksleben der Neugriechen*. Mannheim, 1844, p. 22.

In this connection cf. Schönbach (*Das Christentum in der alldutschen Heldendichtung*. Graz, 1897, p. 241, f.), who would trace back the difference between art-poetry and folk-poetry, if such difference really exist, to the difference between written and unwritten poetry. That poet (he says) who creates a song for listeners depends more upon the coöperation of the fancy of his audience, than does the poet who writes for readers. The former will work especially with strong strokes of suggestion, the completion of which may be safely left to the individual imagination of his hearers; the latter must needs store up for the eye of his readers more details of description. To the list of those who, with Schönbach, would establish a stated difference between *Volksdichtung* and *Kunstdichtung*, in addition to those already quoted in this writing, I would add Hinrichs (*Preuss. Jahrb.* xi, p. 596 f.), Reinh. Wager, *Über Volkspoesie*. 1860, p. 20. Kleinpaul, *Poetik*. 1879, i, p. 11, f. In the light of such subtlety of discussion, the common-sense view of a recent writer (A. Kopp, *Der Gassenhauer auf Marlborough, Euphor.*, vi, 284) is vastly refreshing.

3) Volkslieder of later origin doubtless imitate more or less consciously this abruptness and sketchiness, to lend to their technique the flavor of the rude and the popular—as did Heine. Here, that is, the vagueness has become a formula, a nicely-calculated artifice, to puzzle the reader and to cling to him, while he seeks in vain for a solution to the poem.

This last-named ground would be of course Müller's place. Müller's *Der Perlenkranz, Ged.*, I, 28. *Bruderschaft*, I, 33. *Die Wetterfahne*, I, 47. *Der Lindenbaum*, I, 49. *Der Wegweiser*, I, 54. *Der Apfelbaum*, I, 62. *Der Todtgesagte*, I, 133—these verses breathe the spirit of the vague and personal, as do, e. g., the Wunderhorn songs: *Der Überlaufer*, II, 21. *Rheinischer Bundesring*, II, 15. *Rosmarien*, I, 258. *Der Fuhrmann*, I, 203. *Ulrich und Aennchen*, I, 274. *Vorladung vor Gottes Gericht*, II, 208. *Der Pfalzgraf*, II, 262. *Es ritt ein Herr und auch sein Knecht*, II, 271.

#### Authorship.

Müller uses at times the well-known manner of the older Volkslied, in bringing to view in the last stanza of the song the personality, pretended or real, of the author. Thus in *Hier und dort, Ged.*, I, 38:

Dies Lied hat gesungen  
Ein Wanderer vom Rhein,  
Hier trank er das Wasser,  
Dort trank er den Wein.

which corresponds closely to the close of a Low German song:

De uns dit nie ledtlin sank  
Meint vum Hamme is he genant,  
he drinkt vel lever den rinschen kolden win  
alst water ut dem brunnen.<sup>1</sup>

Further in Müller: *Abendreihn, Ged.*, I, 34. *Entschuldigung*, I, 37. *Est Est!* 2, 66. Also: *Ged.*, I, 128, lines 7-8.

<sup>1</sup> Hildebrand, *Materialien*, p. 67.

I, 131, lines 1-2, and of his *Bundesblüthen* verses the last stanzas of *Der Ritter und die Dirne* and *Die Blutbecher*. In the *Wunderhorn*: I, 103; I, 111; I, 164; I, 214; I, 222; I, 238; I, 341; I, 361; II, 95; II, 106; II, 153; II, 166; II, 186; II, 395; II, 396, etc.

#### FIGURES OF RHETORIC.

*Metaphor* and *Simile*, figures instinct in all speech,<sup>1</sup> need comment here only as they are essentially popular in tone, and in so far as they reveal a close relationship with Volkslied usage. The especially lyric nature of the great burden of Müller's verses is responsible for the directness and simplicity of his figures, as well as for their extreme brevity. Because so many of them are love-songs, metaphor and simile are chiefly used to compare the mistress with flowers, and with animate nature. These cases have been treated at length, however, in a preceding chapter which discusses Müller's nature-sense, and it were a waste to recount them.

Within the same chapter, too, instances of *Personification* and *Apostrophe* of the popular sort bore eloquent testimony to Müller's dependence upon the Volkslied. It was found that his use of these figures, although still sincere, was more highly developed than is the Volkslied's,<sup>2</sup> for Müller has cast his lyrics into a dramatic form, where the vague figures of the Volkslied become breathing human beings, where, as were to be expected, natural objects and phenomena are given speaking and sentimental, instead of merely static, roles. It could not be otherwise, for personification in the Volkslied is a longing for sympathy, an unconscious projection of humanity into soulless objects, an unconscious nature worship rather than an articulate mythology—with Müller there is

<sup>1</sup> In his *Science of Language* (2d series, p. 368) Max Müller says: 'Metaphor is one of the most powerful engines in the construction of human speech, and without it we can hardly imagine how any language could have progressed beyond the simplest rudiments.'

<sup>2</sup> Goetze (*l. c.* 32) would claim rather the opposite for Heine, but fails to cite cases to prove his point, which I believe is ill-taken.

little real simplicity of this sort, for his very use of conscious allegory proves artificiality. In his *Die schöne Müllerin*, for example, the brook is a member of the *dramatis personae* of the cycle, perhaps the most important member, for it leads the miller prentice to his mistress, leads him with its laughter to and through his courtship, clings to him first in the foreboding and then in the sorrow of the catastrophe, and finally cradles him to sleep. This is a step beyond the *Volkslied*.

#### FIGURES OF SYNTAX.

One of the distinguishing traits of folk-song everywhere is the attempt to express more clearly the passion or the occurrence under consideration by a repetition of single words or phrases.<sup>1</sup> This is but natural, for the vocabulary of the uncultivated author is so restricted, his emotions are so simple and direct, his mind so given over to the one idea which holds it, that he cannot avoid repetition, which is at once a mental necessity and a mental relief. And, as regards the composition of the song itself, repetition helps to fill out the scant verse, and to give a momentum to the stanza and a swing to the cadence which, if rightly used, are irresistible.

The dangers which beset repetition are apparent. It becomes easily monotonous, tends to destroy individuality, and at times defeats its own end; for example, instead of emphasizing the thought presented, it calls attention to the means used, the ear being quick to catch the recurrent words or phrases, often to the exclusion of the sense which underlies them, forgetting the inherent

<sup>1</sup> Burdach (*Reinmar der Alte u. Walther v. d. Vogelweide*, p. 84) says: 'Der germanischen Volkspoesie eignet dieses Darstellungsmittel vorzüglich.' Heinzel (*Über den Stil der altgerm. Poesie*, p. 9): 'Ein aus mehreren Worten bestehender Ausdruck wird variirt, dasselbe noch einmal gesagt, gewöhnlich durch dieselben Satzglieder, und in einer gewissen parallelen Form.' Gummere (*OEEngl. Ballads*, p. 309): 'Iteration and parallelism are the constant factors of the style of Germanic ballads.' Cf. also Seelig. *Dichterische Sprache in Heines Buch der Lieder*, pp. 49, ff. and Goetze, *l. c.* A. W. Grube, *Deutsche Volkslieder*. Iserlohn. 1866, p. 104, ff. R. M. Meyer, *Die Formen des Refrains*. *Euphorion*, V (1898) p. 1, ff.

beauty of the verse while yielding too close attention to its structure. Thus in Müller's *Einsamkeit* (*Ged.*, 1, 32) the directness and effectiveness of the opening repetition is apparent:

Der Mai ist auf dem Wege,  
Der Mai ist vor der Thür,

as compared with the unutterable prose of his *Griechenlieder* (*Ged.*, 2, 100) where repetition fairly riots:

Empor! Empor! so heisst es, der Griechen Lösungswort.  
Empor zu deinem Gotte, empor zu deinem Recht,  
Empor zu deinen Vätern, entwürdigtes Geschlecht!  
Empor aus Sklavenketten, aus dumpfem Kerkerduft,  
Empor mit vollen Schwingen in freie Lebensluft!  
Empor, empor, ihr Schläfer, aus tiefer Todesnacht, etc., etc.

In the following presentation of the number of occurrences of repetition in Müller's songs we see how large a use he made of the figure. It appears not only in his verses most evidently modeled on the Volkslied, but turns up with strange insistence where it would be scarce expected, and it is this as much as any one fact which lends his songs their undeniably popular air, both as printed and as sung. It were, of course, impractical to attempt to separate the occurrences of repetition which rest upon conscious imitation of the Volkslied model from those which sprang spontaneously to Müller's lips, arising naturally from the subject to be treated—nor were such separation profitable; for his large, at times almost excessive use of repetition, proves that here at least Müller is on the same plane with the Volkslied, relying more fully merely than did Eichendorff or Heine or Uhland on this simple artifice, to give his songs their popular tone.

Of the formal repetition, which occurs in the older epic, i. e. the constant repetition of the same phrases, or epithets, to emphasize individual ideas, there is little or none in Müller, owing to the small number of his ballad pieces. These may be found rather in Uhland.

*Epizeuxis.*

Epizeuxis, the form of figurative repetition in which a word is repeated without any intervening words or clause, is the simplest mode of intensifying a statement.<sup>1</sup> In it therefore the Volkslied finds emphasis readiest to its hand. The figure serves here to emphasize the thought, by expressing urgent entreaty; thus:

Thu auf, thu auf, vielschöne Magd. *KW.*, I, 15.  
 Wein' nicht, wein' nicht, braun's Mädelein. *KW.*, I, 50.  
 Trockne ab, trockne ab dein Aeugelein. *KW.*, I, 63.  
 Steh auf, steh auf, lieb Reitknecht mein. *KW.*, I, 52.

or merely general emphasis:

Ach nein! ach nein! das thu ich nicht. *KW.*, I, 83.  
 Ach tausendmal ihr tiefe tiefe Thal. *KW.*, I, 85.  
 Im tiefen tiefen Thurm bey Wasser und bey Brodt. *KW.*, I, 101.  
 Lebt wohl, lebt wohl Herr Vater mein. *KW.*, I, 153.

Oftentimes the sense is subordinate to the sound, and the repetition is effective only from a musical standpoint, as in, e. g., *Der Fuhrmann*. *KW.*, I, 203, f.: *Wohl vor das hohe hohe Haus. Bot der dort einen guten guten Tag. Hat sie gut Bier, gut Bier und Wein. Ihre Aeuglein wurden wurden nass, etc.*

<sup>1</sup> Strictly speaking, *Alliteration* is the simplest of all forms of repetition, but it need hardly be considered here, as it remains in the Wunderhorn and in Müller only in the alliterative phrases (*Kisten und Kasten, Leib und Leben, Wind und Wetter, Weck und Wein, Stock und Stein*, etc., etc.) which are common to every form of descriptive speech, whether prose or poetry, and are therefore not peculiar to the popular sort of verse. It is of interest, however, to note that Müller's use of these alliterative phrases is a large one, and that there is in his verses none of the conscious employment of the figure in its length and breadth—let us merely recall

Im wallend weissen Gewande  
 Wandelt er—

which has a stiffness utterly at variance with the demands of popular poetry.

Closely allied in sound-effect to this alliterative repetition are the simple rime-phrases so common to Müller, e. g.—*Sang und Klang, Rath und That, Luft und Duft, Dunst und Gunst, weit und breit, lebet und webet, gehn und stehn, kriecht und fliegt, sang und sprang*, etc.

It expresses also duration of time :

Noch lange lange Zeit. *KW.*, I, 419.

Deine gute Tage sind alle alle aus. *KW.*, II, 12.

In all of these ways Müller makes ample use of the figure :

Schätzkel, Schätzkel, schläfst du schon? *Ged.*, I, 41.

Kehr um, kehr um, und schilt erst deine Müllerin. *Ged.*, I, 14.

Still, still, mein Herz. *Ged.*, I, 27.

Hinter mir so weit, so weit. *Ged.*, I, 34.

Thut auf, thut auf die Fensterlein. *Ged.*, I, 36.

Immer leiser, leiser summend. *Ged.*, I, 92.

Mit hundert Leuten und mehr und mehr. *Ged.*, I, 108.

Ewig, ewig müsse dürsten. *Ged.*, I, 119.

Weit, weit von deinem Haus. *Ged.*, I, 139.

And in *Ged.*, I, 6, line 10; 11, 13; 11, 15; 12, 12; 16, 26; 18, 4; 17, 14; 17, 15; 18, 14; 19, 14; 20, 19; 18, 3; 20, 28; 21, 5; 32, 14; 34, 26; 35, 31; 36, 21; 36, 23; 38, 28; 39, 28; 43, 25; 47, 4; 68, 12; 69, 28; 73, 1; 74, 15; 77, 17; 83, 21; 84, 18; 84, 20; 86, 16; 87, 5; 88, 27; 89, 11; 90, 9; 90, 14; 91, 10; 93, 6; 100, 23; 102, 2; 102, 14; 119, 9; 119, 19; 119, 28; 119, 36; 134, 7; 140, 32; 146, 3; 148, 10; 153, 1; 155, 18; 163, 15; 165, 12. *Ged.*, 2, 14, 1; 24, 17; 24, 22; 24, 25; 25, 27; 33, 9; 34, 7; 35, 12; 43, 4; 47, 30; 50, 1; 51, 1; 51, 18; 70, 19; 70, 29; 76, 9; 82, 26; 82, 34; 84, 29; 89, 20; 89, 24; 90, 9; 90, 11; 90, 12; 93, 1; 97, 18; 97, 19.

### *Epibole.*

Epibole (identical with *Anaphora*; *Epanaphora*) consists in the repetition of a phrase or a word in the beginning of two or more successive verses, clauses, or sentences. Its chief merit in naïve poetry is that it presents the key-notes of thought strikingly to the ear or to the eye, fixes the attention on the main points at issue, and pleases, as does a recurrent melody in an orchestral piece, by reason of familiarity. It aids the memory, too, which accounts for its frequent presence in popular song :

1) *Epibole within a single verse :*

Grüss ihn so hupsch, grüss ihn so fein. *KW.*, III, 84.  
 Sie sangen so jung, sie sangen so alt. *KW.*, III, 83.  
 Er dachte hin, er dachte her. *KW.*, II, 153.  
 Sie schwungen sie hin, sie schwungen sie her. *KW.*, I, 219.  
 Du wirst nicht bleich, du wirst nicht rot. *KW.*, I, 141.

*Müller :*

Hoch über den Segel, hoch über den Mast. *Ged.*, I, 45.  
 Wol über die Brücke, wol über den See. *Ged.*, I, 62.  
 Es ist so öd', es ist so kalt. *Ged.*, I, 73.  
 Ich hab keinen Namen, ich hab einen Mann. *Ged.*, I, 133.  
 Muss er schauen, muss er ziehen. *Ged.*, I, 137.

Also *Ged.*, I, 6, 10; 6, 21; 7, 7; 7, 21; 7, 22; 16, 21; 17, 3;  
 18, 27; 22, 5; 20, 2; 23, 14; 24, 1; 25, 3; 31, 34; 32, 1;  
 32, 8; 34, 25; 35, 5; 35, 11; 35, 15; 39, 31; 45, 9; 53, 10;  
 55, 25; 56, 15; 60, 14; 62, 3; 62, 6; 64, 11; 64, 29; 73, 2;  
 78, 15; 84, 32; 90, 10; 92, 9; 94, 5; 101, 19; 106, 16; 110,  
 10; 111, 17; 116, 6; 134, 26; 137, 28; 137, 32; 137, 34;  
 137, 36; 140, 11; 140, 28; 144, 1; 145, 30; 152, 31; 154,  
 15; 154, 20; 154, 21; 167, 30. *Ged.*, 2, 23, 20; 41, 27; 44,  
 12; 54, 15; 55, 17; 72, 19; 78, 16; 84, 18; 88, 4; 93, 7.

2) *Double epibole within a single verse :*

Of rare occurrence in the Wunderhorn, and then often irregular in structure :

Er hat kein Fleisch, kein Blut, kein Haar. *KW.*, I, 24.  
 Lass ab, lass ab, ei lasse ab. *KW.*, I, 189.  
 Durch Kreuz, durch Leiden, durch allerlei Noth. *KW.*, I, 203.

Rarely used by Müller, but in more musical manner :

Nur nach, nur mit uns, nur von hinnen. *Ged.*, I, 44.  
 So eng, so kurz, so schmal. *Ged.*, I, 103.  
 So voll, so hell, so rein. *Ged.*, I, 125.

Also *Ged.*, I, 127, 26. *Ged.*, 2, 24, 30; 88, 6; 177, 14.

3) *Epibole in two consecutive verses :*

Gott grüss euch Jungfrau hübsch und fein,  
 Gott grüss euch Auserwählte. *KW.*, I, 340.  
 Schmied's nicht zu gross, schmied's nicht zu klein,  
 Schmied's für ein schönes Fingerlein. *KW.*, III, 84.

Also *KW.*, I, 42, 17-18; I, 90, 12-13; I, 275, 22-23; III,  
 7, 27-28, etc.

Müller: Der Mai ist auf dem Wege,  
Der Mai ist vor der Thür. *Ged.*, I, 32.

All Jahr' ein frisches Herzchen.  
All Jahr' ein frischer Kranz. *Ged.*, I, 66.

Also *Ged.*, I, 4, 27-28; 4, 34-35; 7, 31-32; 9, 33-34; 11, 8-9; 11, 12-13; 12, 13-14; 13, 13-14; 13, 30-31; 14, 4-5; 14, 8-9; 14, 14-15; 14, 17-18; 14, 21-22; 15, 10-11; 15, 20-21; 16, 6-7; 16, 12-13; 18, 5-6; 19, 15-16; 22, 5-6; 23, 9-10; 24, 5-6; 24, 28-29; 27, 8-9; 28, 8-9; 28, 27-28; 32, 23-24; 32, 27-28; 33, 2-3; 33, 22-23; 33, 28-29; 34, 9-10; 35, 7-8; 35, 25-26; 38, 20-21; 40, 6-7; 46, 5-6; 48, 14-15; 50, 8-9; 51, 1-2; 51, 22-23; 51, 27-28; 54, 6-7; 54, 24-25; 55, 2-3; 55, 29-30; 57, 2-3; 57, 30-31; 58, 22-23; 61, 9-10, and *one hundred and eighty (180) odd* additional cases of epibole in two consecutive verses in Müller's poems, exclusive of those in the *Griechenlieder*, which are as the sands of the sea. These cases of epibole range from the repetition of a single monosyllabic word (such as *ich, wer, was*) to the repetition of whole clauses. Whether such excessive employment of a single formula by a poet is justifiable in art, or no—this is not the question which here concerns us. It is sufficient to establish the fact that Müller reverted most often to just that figurative formula (epibole) which is a distinguishing outward mark of the lyric Volkslied.

4) *Epibole in three or more consecutive verses:*

Sie kamen an eine Hasel dort,  
Sie kamen ein Fleckchen weiter hin,  
Sie kamen auf eine Wiese grün. *KW.*, I, 274.

Denn ich bin dir verpflichtet,  
Denn ich bin dir vertraut,  
Denn ich bin deine Braut. *KW.*, II, 12.

Macht Herze gesund,  
Macht d'Jugend verständig,  
Macht Todte lebendig,  
Macht Kranke gesund. *KW.*, I, 164.

Bald gras ich am Neckar,  
Bald gras ich am Rhein,  
Bald hab ich ein Schätzkel,  
Bald bin ich allein. *KW.*, II, 15.

Also *KW.*, II, 150, 15-17; II, 160, 25-28; III, 70, 23-26; III, 79, 22-24; III, 121, 17-19; III, 134, 3-11; III A, 57, 7-10, etc.

*Müller :*

Hat sie den grünen Kranz im Haar,  
Hat sie den grünen Mann im Arm,  
Hat sie im Hause Reigenschwarm. . . *Ged.*, I, 82.

Ich habe nicht geschlafen,  
Ich habe nicht gewacht,  
Ich habe nur geträumet,  
(An dich hab' ich gedacht.) . . *Ged.*, I, 139.

Je höher die Glocke,  
Je heller der Klang;  
Je ferner das Mädchen,  
Je lieber der Gang. . . *Ged.*, I, 76.

Frage, was die Liebe sei.  
Frage den, der liebefrei;  
Frag ihn, den die Liebe kost;  
Frag ihn, den die Lieb' erbost. . . *Ged.*, 2, 137.

Also *Ged.*, I, 5, 20-23; 6, 12-14; 8, 30-32; 9, 26-28; 13, 36-38; 19, 1-3; 31, 29-31; 38, 5-7; 38, 24-26; 57, 10-12; 74, 31-33; 82, 25-27; 98, 15-17; 104, 22-25; 104, 14-16; 111, 9-11; 113, 29-31; 124, 19-23; 131, 18-20; 135, 20-22; 139, 1-3; 145, 27-29; 148, 15-17. *Ged.*, 2, 7, 17-19; 21, 14-16; 33, 3-6; 81, 4-6; 85, 6-8, etc.

5) *Alternating epibole :*

Sie ging wol unter die Linden,  
Ob sie ihren Liebsten möcht finden,  
Sie ging wol in das grüne Holz. . . *KW.*, I, 62.

Warum bist du so grüne?  
Hab' Dank, hab' Dank, wackres Mägdelein,  
Warum bist du so schöne. . . *KW.*, I, 192.

Also *KW.*, I, 165, 7-9; I, 204, 5-7; I, 234, 18-20; II, 93, 24-26; II, 16, 1-3; II, 142, 8-10, etc.

*Müller :*

Könnte ich wehen  
Durch alle Haine.  
Könnte ich drehen  
Alle Steine. . . *Ged.*, I, 7,

Ach, da sah ich goldne Aehren  
 Auf den Pfad herüberhangen,  
 Ach, da sah ich goldne Ranken. . . *Ged.*, I, 158.

Also *Ged.*, I, 5, 16-18; 7, 24-28; 9, 9-12; 12, 5-12; 16, 29-31; 17, 18-20; 17, 22-24; 18, 26-28; 18, 31-33; 19, 9-11; 20, 5-7; 20, 10-12; 24, 29-31; 37, 10-12; 40, 1-3; 42, 18-20; 42, 11-13; 42, 23-25; 44, 22-24; 45, 6-8; 54, 28-30; 59, 17-19; 65, 12-14; 74, 10-12; 75, 14-16; 76, 1-3; 76, 10-12; 77, 26-28; 85, 13-15; 88, 18-20; 100, 7-9; 101, 9-15; 131, 30-34; 140, 9-11; 142, 32-34; 156, 7-9; 158, 4-8; 162, 13-15. *Ged.*, 2, 15, 7-11; 15, 13-15; 18, 5-7; 33, 14-16; 38, 29-31; 43, 12-14; 44, 18-20; 45, 26-28; 50, 2-4; 78, 15-18; 79, 22-24; 86, 7-9; 86, 10-12; 169, 7-9.

6) *Double alternating epibole*:

Wenn du zu meim Schätzel kommst,  
 Sag: Ich liess sie grüssen.  
 Wenn sie fraget, wie mirs geht?  
 Sag: auf beyden Füßen.  
 Wenn sie fraget, ob ich krank?  
 Sag: ich sey gestorben;  
 Wenn sie an zu weinen fangt,  
 Sag: ich käme morgen. . . *KW.*, I, 232.

Was bat mich ein schöner Garten,  
 Wenn ich nichts darinnen hab,  
 Was bat mich die schönste Rose,  
 Wenn ich sie nicht brechen soll,  
 Was bat mich ein jung frisch Leben,  
 Wenn ichs nicht der Lieb ergeb. . . *KW.*, II, 32.

Also *KW.*, II, 15, 24-27; II, 185, 23-26; II, 200, 23-26;  
 II, 201, 4-10; II, 237, 5-8; II, 335, 19-22; III, 97, 1-20, etc.

*Müller*:

Gestern fuhr ich auf den Wasser,  
 Heute sitz ich auf dem Sand;  
 Gestern hatt' ich noch ein Dirnel,  
 Heut hat's mir den Korb gesandt. . . *Ged.*, I, 74.

Er klopft an allen Herzen  
 Und bettelt um ein Stübchen;  
 Er schaut in jedes Auge  
 Und bettelt um ein Flämmchen;  
 Er geht an alle Lippen  
 Und bettelt um ein Küsschen. . . *Ged.*, I, 169.

Also *Ged.*, I, 11, 31-34; 76, 30-33; 93, 23-26; 135, 1-4; 143, 29-33; 139, 9-12; 170, 32-35. *Ged.*, 2, 167, 5-8; 188, 11-14.

7) *Epibole in two or more stanzas:*

Frequent in both Wunderhorn and Müller. To avoid cases which may rest upon mere coincidence, only such occurrences are mentioned where more than one introductory word is repeated.

*KW.*, I, 73, stanzas 2, 3, 4. *KW.*, I, 93, st. 1, 2, 3. *KW.*, I, 105, st. 4, 5. *KW.*, I, 188, st. 3, 4. *KW.*, I, 202, st. 3, 4, 5. *KW.*, I, 207, st. 4, 5, 6. *KW.*, I, 251, st. 2, 3, 4. *KW.*, I, 281, st. 2, 3, 5. *KW.*, I, 283, st. 1, 3. *KW.*, II, 10, st. 2, 3, 4, 5. *KW.*, II, 142, st. 3, 4, 6. *KW.*, II, 383, st. 2, 3, 4, etc., etc.

*Müller:*

*Ged.*, I, 8, st. 2, 4; 8, st. 5, 6; 9, st. 3, 4; 18, st. 5, 7; 42, st. 2, 3; 47, st. 2, 3, 4; 65, st. 1, 4, 5, 7; 66, st. 1, 3; 66, st. 6, 8; 78, st. 7, 8, 9, 10; 90, st. 4, 7; 136, st. 1, 2, 3, 4, 5; 140, st. 1, 3; 146, st. 4, 5, 6, 7, 8. *Ged.*, 2, 44, st. 5, 6; 51, st. 4, 5; 67, st. 1, 3; 75, st. 5, 10, etc.

*Epistrophe.*

Epistrophe (identical with *Epiphora*) is a kind of refrain, no matter how imperfectly carried out, whether occurring within a single verse, or regularly through several stanzas. A twin-figure to epibole, it appears at the end of two or more successive clauses, verses or sentences, instead of at their beginning.<sup>1</sup>

1) *Epistrophe within a single verse:*

Nun schick dich Mägdlein, schick dich. . . *KW.*, I, 25.

Sinds gute Kind, sinds böse Kind. . . *KW.*, I, 362.

Deine Leute schmähen mich, ju ja schmähen mich. . . *KW.*, II, 194.

Lass rauschen Lieb, lass rauschen. . . *KW.*, II, 50.

<sup>1</sup> Its origin was doubtless due often to the exigencies of extempore composition, where the author found it convenient, in lieu of an elusive rime, to repeat the same words with which a prior clause, verse or sentence had ended.

*Müller:*

Von ferne, ganz von ferne. . . *Ged.*, I, 10.

Ohne Ruh' und suche Ruh'. . . *Ged.*, I, 54.

Und das meine, ach das meine. . . *Ged.*, I, 140.

Da find' ich eins, da hab' ich eins. . . *Ged.*, I, 146.

Also *Ged.*, I, 6, 16; 20, 10; 20, 16; 47, 28; 76, 11; 77, 21; 79, 3; 83, 4; 127, 6. *Ged.*, 2, 76, 13.

2) *Epistrophe in two or more verses:*

Mein Mütterlein thut schelten,  
Verschütte ich den Wein,  
Den rothen kühlen Wein,  
Der Wein thut sehr viel gelten. . . *KW.*, I, 189.

Das eine sind die Thränen,  
Das andre ist der See,  
Es wird von meinen Thränen,  
Wohl tiefer noch der See. . . *KW.*, I, 236.

Also *KW.*, I, 64 lines 12-14. *KW.*, I, 78 (throughout), *KW.*, I, 80 (throughout). *KW.*, I, 83, 11-12. *KW.*, I, 84, 4-6. *KW.*, I, 85, 17-18. *KW.*, I, 85, 22-24. *KW.*, I, 91, 12-13. *KW.*, I, 94, 5-7. *KW.*, I, 100, 19-20. *KW.*, I, 113, 23-24. *KW.*, I, 114, 8-9. *KW.*, I, 115, 10-12. *KW.*, I, 126, 1-3. *KW.*, I, 131, 19-21. *KW.*, I, 140, 15-17. *KW.*, I, 144, 15-16. *KW.*, I, 156, 12-14. *KW.*, I, 179, 4-5. *KW.*, I, 179, 19-22; 25-26. *KW.*, I, 180, 1-2. *KW.*, I, 190, 12-14. *KW.*, I, 191, 21-23. *KW.*, I, 207 (throughout). *KW.*, I, 229 (throughout). *KW.*, I, 231, 21-22. *KW.*, I, 232, 18-19. *KW.*, I, 234, 1-2, etc., etc.

*Müller:*

Hier und da ist an den Bäumen  
Noch ein buntes Blatt zu sehn,  
Und ich bleibe vor den Bäumen  
Oftmals in Gedanken stehn. . . *Ged.*, I, 52.

Und red' ich mit den andern,  
Das mach' dir keine Pein;  
Ich rede mit den andern  
Und denk' auf dich allein. . . *Ged.*, I, 81.

Also *Ged.*, I, 19-22; 6, 23-26; 6, 27-30; 7, 1-4; 7, 6-8; 11, 11-16; 11, 25-29; 53, 1-3; 53, 5-7; 77, 30-78, 1; 135, 1-3; 156, 1-3. *Ged.*, 2, 21, 22-30; 21, 23-31; 74, 22-24.

Müller made smaller use of epistrophe than did the Volkslied, as was to be expected in a poet who carried rime to so perfect a finish as he did.<sup>1</sup> The carelessness of rime in popular song which is so distinguishing a feature of it was imitated (especially in his earlier poems) more largely by Heine. Cf. Goetze, *l. c.* p. 38. The very unvarying smoothness of rime noticeable in Müller (as in Eichendorff) makes the body of his verse monotonous, without the rough individuality which characterizes more naïve song.

### *Refrain.*

Grube recalls that the refrain is to a song what rime is to the spoken verse. Weak as the popular song may be in the strict observance of meter, careless as it may be even in rime, yet in the refrain it is ordinarily strong, sure and correct. For its chief strength lies just on the side of melody and music, not on the side of thought. Therefore the refrain is a characteristic peculiarity of the Volkslied, and the modern lyric has received it from the hands of the older popular song.

If the epibole be carried consistently through all the stanzas of a song, it then becomes *an initial refrain*. This

<sup>1</sup> But in two songs (*Vineta, Ged.*, I, 102. *Letzte Hoffnung*, I, 52) he reaches by means of a constant epistrophe an unusually strong effect. In the latter song particularly the parallelism in mood between nature and the poet is compassed by the insistent repetition of the alternating end-word throughout the three stanzas of the poem. It is as if the attention of the reader (or hearer) were recalled with each new couplet and focussed upon the one morbid thought of the poet: 'the leaf is trembling and falling, trembling—and falling—and I am to fall with it.' So perfectly does the epistrophe exclude all other idea, that the last verse which introduces the ever-ready tears of the poet passes happily unnoticed. Is it necessary to add that epibole and epistrophe, tiring as they do, when widely used, the reader's eye, find their perfect use only in the sung verse? The printed page of *Die schöne Müllerin* wearies with its endless, its everlasting simple repetitions, while as the text to Schubert's music it is adequate. One is led to believe that as a dramatic poet has ever the acted play in mind when he is composing, so did the lyric Müller have in mind the humming and droning of some simple folk-melody.—For the epistrophe that kills, cf. Platen's *Gaselen, Ges. Werke*, Stuttgart, 1853, ii, 3-84. Neatly characterized by Bölsche, *Heinr. Heine*, Leipzig, 1888, p. 188.

is of somewhat rare occurrence in the Wunderhorn, for in the few perfect, unmodified examples of it which do here occur interference (by Brentano) is almost certain. Instance the 14 stanzas of *Sollen und Müssen*, *KW.*, I, 80-82, of which only the first is in real sense a Volkslied, as is proven by its appearance in the 16th century song-collections: Schöffner u. Apiarius, *65 Lieder*, Strassburg, 1536. Ott, *115 Lieder*, Nürnberg, 1544. Forster, *Frische Liedlein*, Nürnberg, 1552, cf. Birlinger and Crecelius ed. *KW.*, I (1874), p. 523. The other 13 stanzas are additions. In Uhland's *Volksl.*, however, numerous examples of this initial refrain are given (e. g., no. 4, A. B., no. 5, A. B., no. 6, no. 9, A. B., etc.), which show it was a common method of accentuating the main thought which animated the verse.

If epistrophe be carried consistently through all the stanzas of a song, it then becomes an *end refrain*. Real examples of this are very rare, unless one count all the cases where not only the closing words of corresponding verses in different stanzas are identical, but the entire verses themselves: that is, unless one count as epistrophe all occurrences of refrain.

Twenty-seven songs in the first volume of the Wunderhorn alone show a well-developed refrain. *KW.*, I, 19, 34, 54, 73, 80, 93, 97, 198, 207, 229, 232, 235, 251, 253, 259, 263, 285, 298, 309, 311, 325, 328, 345, 347, 364, 371, 372. These songs, as has been above suggested, are not all, perhaps not many of them, real Volkslieder, but yet the very fact that the refrain is used so often, so unconsciously even, to give the remodeled song the flavor of the popular song, is proof positive that it is regarded as a *sine qua non* of lyric Volkslieder. And Richard M. Meyer has shown (*Neuhochdeutsche Metrik*, p. 392. *Zfv. Littgesch.*, I, 34. *Grundlagen d. mhd. Strophenbaues*, *QuF.*, 58. *Altgerm. Poesie*, p. 340. *Euphorion*, 5, p. 1. Cf. also K. Bücher. *Arbeit u. Rhythmus*, p. 72, *et seq.*) that the refrain is older than the intervening stanzas, that it was just in the refrain that a real rhythm was first established, followed after-

wards by the digressions, which were at first undertaken by some one individual to explain the sense of the refrain, and afterward came to be the important part of the song—the refrain fading, until its very meaning was at times lost, and it became nothing but an unintelligible and lolling interlude. Most really popular then of all the song is the refrain of it, for here was the outbreak descriptive of an emotion so simple that every hearer, were his intelligence but little more than that of the beast, could feel and need it. When the services of an individual were required to explain the sense of this refrain, by digressions calculated to arouse a renewed interest in it, then the unconscious refrain had ceased to sing itself, and we must presuppose the professional ballad-singer in the center of the scene, and around him an audience which took part objectively in his performance by chanting in unison, and at stated intervals, a refrain already stereotype.

Müller made comparatively small use of the complete refrain, although, like the other romantic poets, he was prone to begin or end two or more consecutive stanzas with a similar verse; often giving the refrain over without warning just as he had established it. The reason of his infrequent employment of it is largely due, without doubt, to the extreme musicality of his verses, the whole trend of them being in rhythm, rime and meter so simple and catching, that the presence of a set refrain would rather injure than improve. Besides this their brevity, as well as possibly the fact that Müller felt the imperfect refrain (anaphora, epiphora), which he used so largely, better suited to the reality of his dramatic verse, than the more stilted, regularly-recurrent complete refrain. This last thought would seem to be demonstrated when it is seen that he turned the refrain to use most often in his drinking songs, that is in the *Gesellschaftslieder* written with a view to some special occasion, where he first embodies his catchword in a refrain (as R. M. Meyer says pointedly of Arndt, Herwegh and Béranger), and then invents the text to it. *E. g.*—

Ich bin nicht gern allein  
Mit meinem Glase Wein. . . *Ged.*, 2, 38.

Hört ihr Herrn, und lasst euch sagen :  
Weil die Uhr hat zehn geschlagen. . . *Ged.*, 2, 40.

Guter Wein lehrt gut Latein.<sup>1</sup> . . *Ged.*, 2, 48.

Und zum Abschied stimmt ein :  
Was nicht sein kann, kann nicht sein. . . *Ged.*, 2, 52.

Lustig leben, selig sterben,  
Heisst des Teufels Spiel verderben. . . *Ged.*, 2, 56.

Tres faciunt Collegium. . . *Ged.*, 2, 60.

Blanke, schlanke Kellnerin. . . *Ged.*, 2, 81.

and even more noticeably in certain *Griechenlieder*, where the refrain works destructively :<sup>2</sup>

Preiset die Zweihundert nicht ;  
Preiset, Brüder, nur den Einen. . . *Ged.*, 2, 111.

Wer für die Freiheit kämpft und fällt,  
Dess Ruhm wird blühend stehn. . . *Ged.*, 2, 115.

There are, however, a few cases where the refrain grows naturally out of the poet's mood, as does a flower from the ground (as with Goethe, Brentano, Burns or the Volks-

<sup>1</sup> This line Müller undoubtedly had from Rabelais (from the words of Janotus de Bragmardo), cf. *Gargantua*, Bk. I, Chap. xix: *De bon vin, on ne peut faire mauvais Latin*. Other verse of Müller reminds distinctly of Rabelais' description of the birth of Gargantua—viz. his *Romanze* entitled *Der Trinker von Gottes und Rechts wegen*. *Ged.*, 2, 63.

<sup>2</sup> The extreme type of song where the given catchword is embodied as a refrain is of course the *Glosse*, where (corresponding to the symphony in music) the theme is first given in the opening stanza, to be enlarged upon and varied in the following stanzas. In Müller's two extant examples of this verse-form—*Wir wissen uns zu finden*, *Ged.*, 2, 148, and *Sehnsucht und Erfüllung*, *Ged.*, 2, 150—we have his only attempts at parody. Despite the fact that the vocabulary and metre remind here, as ever, of the Volkslied, the effect of both is stilted and inane, and it is undoubted cause for congratulation that the poet gave over further effort in this medium, of which other Romantics were so fond. Such *lours de force* as *Glossen*, *Stamm-buchpoesie*, and stanzas with given end-rimes, *bouts rimés*, accord ill with the ingenuousness of Müller's other manner.

lied: cf. Meyer, *l. c.* p. 22). Thus in *Wanderschaft, Ged.*, I, p. 4. *Ungeduld, Ged.*, I, p. 9. *Die liebe Farbe, Ged.*, I, p. 16. *Die Post*, I, 49. *Abschied*, I, 78. *Frühlingseinzug*, I, 83. *Erste Liebe*, I, 136.

### *Epanadiplosis.*

As the refrain grows naturally out of an expanded epibole or epistrophe, so epanadiplosis grows naturally out of an expanded epizeuxis. We have here the thought repeated in a following verse or stanza by the recurrence of a word which has just been used in a preceding verse or stanza. As the figure of syntax begins to grow more complex, however, we find that it occurs more and more rarely in both Volkslied and Müller. Is it a coincidence merely that Heine made large use of this figure (cf. Seelig, *l. c.* pp. 55-58; Goetze, 39-42), or would it aid in establishing the thesis that Heine was less natural and more conscious in his employment of the popular figures of syntax than was Müller—that where (as has been before asserted) Müller was suggestive, Heine was anti-thetic; that where Müller was simple, Heine was studied?

#### *Wunderhorn:*

Er lässt mich ja setzen im tiefen tiefen Thurm,  
Im tiefen tiefen Thurm bey Wasser und bey Brodt. . . I, 101.

Erlaub mir zu küssen dein'n purpurrothen Mund.  
Dein purpurrother Mund macht Herzen gesund. . . I, 164.

Der Mai will sich mit Gunsten,  
Mit Gunsten beweisen. . . I, 201.

Schenk sie der Schönen dort,  
Ja dort, von dem aller süssten ein. . . I, 203.

Was wollt ihr für ein Lied,  
Ein Lied von der Frauen von Weissenburg. . . I, 242.

Also *KW.*, I, 77, 11. 6-7; I, 83, 3-4; I, 103, 2-6; I, 111, 1-2; I, 140, 2-3; I, 170, 5-6; I, 189, 20-22; I, 261, 6-7, etc.

*Müller :*

Du blondes Köpfchen, komm hervor.  
Hervor aus euerm runden Thor. . . *Ged.*, I, 10.

Und sähe sie nicken und blicken,  
Sie nickten und blickten ihr nach. . . *Ged.*, I, 12.

Der Frühling pocht und klopft ja schon—  
Er pocht und klopft was er kann. . . *Ged.*, I, 83.

Wirft sie herab zwei purpurrothe Knöspchen.  
Die purpurrothen Knöspchen wollen sagen. . . *Ged.*, 2, 24.

Also *Ged.*, I, 6; II, 17-18; 12, 25-26; 18, 30-32; 54, 3-4; 58, 8-9; 84, 18-19; 87, 14-16; 146, 28-29; 155, 15-16. *Ged.*, 2, 18, 17-18; 34, 12-13; 44, 33-36; 59, 13-14; 66, 14-15; 178, 2-5.

*Inverted Repetition.*

A common figure in the Volkslied. The thought to be emphasized is repeated, but in inverted order, so that the mind of the listener may dwell for a moment upon the content of it. Müller made very sparing use of the figure, because of the jingling (at times fairly silly) quality which it lends to the thought, except where there is need of especial emphasis. Such inversion is typical in one sort of *Kinderlied*, an example of which is the *Reiterlied auf des Vaters Knie* (*KW.*, III A, pp. 60-61):

Der Bauer wills verkaufen,  
Verkaufen wills der Bauer,  
Das Leben wird ihm sauer,  
Sauer wird ihm das Leben,  
Der Weinstock, der trägt Reben,  
Reben trägt der Weinstock,  
Hörner hat der Ziegenbock,  
Der Ziegenbock hat Hörner. . . etc., etc.,

which figure the English language knows in more than one such *Mother Goose* rime as

Old King Cole was a merry old soul,  
And a merry old soul was he.

(Cf. also *KW.*, III A, 36. III A, 102.)

Wherever it is used in the Wunderhorn, the figure seems to betoken simple poverty of thought on the part of the speaker, who, having nothing more to say, and with a verse or two of the stanza yet unfilled, is fain to retrace his steps and indulge in vain repetition, as the heathen do. *E. g.*—

So muss es so schön seyn als ich,  
Es muss wie ich so schön seyn. . . *KW.*, III, 56.

Bald haben wir kein Geld, bald haben wir kein Brod,  
Bald haben wir kein Brod, bald haben wir kein Geld. II, 28.

Gustav der Gross ist todt,  
Todt ist Gustav der Gross. . . II, 96.

Ich muss zu meinem Schätzgen gehn,  
Zu meinem Schatz, da muss ich gehn. . . III, 81.

After a perusal of these (and the score of other places in the Wunderhorn where the figure occurs) it is small matter for wonderment that Müller used inverted repetition less than a dozen times in his whole collection of verse :

Ich möchte ziehn in die Welt hinaus,  
Hinaus in die weite Welt. . . *Ged.*, I, 16.  
Wie fern von mir, von dir wie fern. . . *Ged.*, I, 106.  
Ich bin zur Welt gekommen  
In Wogen und in Wind,  
Und Wind und Wogen wiegten  
Mich als ein kleines Kind. . . *Ged.*, 2, 17.

Also *Ged.*, I, 45, 1-3; 103, 17-18; 146, 28-29; 151, 19-24.  
*Ged.*, 2, 17, 15-17; 52, 22, 34; 59, 1-2.

### *Parallelism.*

In a preceding chapter mention has been made of the *Gesprüchslieder*. These alternate songs, where question and answer (or statement and refutation) follow one another in quick succession, where the dialogue is spirited and flows on without pause, are favorite Volkslieder. As in the older *Lügenmärchen*, the end of one statement forms the beginning of the next, often literally, and gives

rise to a constant parallelism throughout the song—a mode of repetition which is often peculiarly forcible, in that it considers the preceding statement in its entirety for a moment or so, only, perhaps, to scorn or reject it immediately thereafter.

The following 3 stanzas are quoted from the song of 16 stanzas in the *Wunderhorn* :

Lieber Schatz, wohl nimmerdar  
Will ich von dir scheiden,  
Kannst du mir aus deinem Haar  
Spinnen klare Seiden.  
  
Soll ich dir aus meinem Haar  
Spinnen klare Seiden,  
Sollst du mir von Lindenlaub  
Ein neu Hemdlein schneiden.  
  
Soll ich dir aus Lindenlaub  
Ein neu Hemdlein schneiden,  
Musst du mir vom Krebselein  
Ein paar Scheren leihen. . . II, 410.

Also *KW.*, I, 34. *Die schwarzbraune Hexe*, *KW.*, I, 43. *Liebe spinnt keine Seide*, *KW.*, I, 47. *Schürz dich Gretlein*, *KW.*, I, 50. *Der Ritter und die Magd*, *KW.*, I, 62. *Liebesprobe*, *KW.*, I, 192. *Das Mädchen und die Hasel*, *KW.*, I, 220. *Der unschuldige Tod des jungen Knaben*, etc., etc.

Müller makes use of this symmetrical parallelism in but three of his songs which are set in dialogue form, viz. *Ländlicher Reigen*, *Ged.*, I, 65. *Thränen und Rosen*, *Ged.*, I, 139. *Der Todtgesagte*, *Ged.*, I, 133 :

Gott grüsse Euch, mein feines Kind,  
Sagt an, wer Eure Eltern sind.—  
Ich bin nicht mehr ein feines Kind,  
Meine Eltern schon lange gestorben sind.—  
Mein Schatz ist zogen ins Feld hinaus  
Und hat sich gepflückt einen blutigen Strauss.—  
Wer war Eu'r Schatz, der wackere Held ?  
Ich kannte viel Männer im blutigen Feld.—

Such parallelism of dialogue is not to be confused with the mental parallelism, which has already been considered in a preceding chapter. This latter consists in describing

actions or emotions in such a way that the thought is developed in each case in the same sequence, so that there ensues a constant similarity between the various descriptions.

*Polysyndeton.*

Asyndeton, the figure in which energy of style is secured by the ellipsis of connectives (generally of the conjunction *und*) is a conspicuous characteristic of the Volkslied—tending to give it the terseness which has been above noted. Song after song in the Wunderhorn, of from five to ten stanzas in length, in which there is no single occurrence of the word *und*, prove the truth of this assertion. *Grossmutter Schlangenköchin*, KW., I, 19. *Das Feuerbesprechen*, KW., I, 21. *Die widerspenstige Braut*, KW., I, 30. *Liebe spinnt keine Seide*, KW., I, 42. *Schürz dich Gretlein*, KW., I, 46. *Heinriche Konrade der Schreiber im Korb*, KW., I, 53. *Die Diebstellung*, KW., I, 75. *Wassersnoth*, KW., I, 77, etc., etc. The Volkslied does not bridge over the gaps between sentences, which therefore seem uttered directly and without shaping. Examples of asyndeton in Müller are *Danksagung an den Bach*, Ged., I, 6. *Der Neugierige*, I, 7. *Die liebe Farbe*, I, 16. *Der Perlenkranz*, I, 28. *Die Wetterfahne*, I, 47. *Erstarrung*, I, 48. *Die Krähe*, I, 52. *Das Irrlicht*, I, 55, etc.

The four volumes of the Wunderhorn have no perfectly developed examples of polysyndeton (figurative repetition of connectives, generally *und*)—no examples, that is, where the use of the figure gives a heightened effect to the narrative by the impetus which it lends the action. We have *und* repeated several times in such a list as

Und ein Sau die nicht Junge trägt,  
 Und ein Kuh die nicht Milch giebt,  
 Und ein Tochter die all Nacht ausliegt,  
 Und ein Sohn der allzeit gern spielt,  
 Und ein Frau die ihm heimlich abstiehlt,  
 Und ein Magd die da geht mit einem Kind. . . KW., II, 62.

We have *und* repeated in a lolling refrain such as

Und thu deine schwarzbraune Aeuglein zu,  
Und ruh, und ruh, und ruh in sanfter Ruh. . . *KW.*, III, 12.

or as a mere connective between coördinating sentences, as

Und als sie sind zusammen kommen,  
So haben sie das Gewehr genommen.  
Und da sie kommen zu dem Streit,  
Da macht ein jeder Reu und Leid.  
Und da sie auf ihn wollten hin,  
Da ging es ihnen durch den Sinn. . . *KW.*, I, 326.

or again as in the following lines :

Und wenn ich soll arbeit,  
So möcht ich versinke ;  
Und wenn ich gestorbe,  
Ich lat mich begrabe,  
Und lat mer vom Schriner  
Zwey Bretcher abschabe,  
Und lat mer zwey frige Herzer druf mahle. . .  
*KW.*, II, 65.

But in only two or three places do we have the beginnings of a polysyndeton, which lends to the style a desirable artlessness and a smoothness such as the modern lyric knows.

Sie saufen und schreien als g'hört das Haus ihn'n,  
Und saufen und schreien sich blitzblau und grün.  
Bald tanzens und springens und hüpfens am Fleck,  
Und nehmen den Knechten den Tanzboden weg.  
Und machen ein Haufen und grausam Gefecht,  
Und hauen und stechen und schreien erst recht. . .

*KW.*, II, 442.

(Cf. also *KW.*, I, 75 ; *KW.*, I, 365.)

With the apparent poverty of these examples cited from the Wunderhorn compare the wide use made of polysyndeton by Goethe and Brentano, Kerner and Uhland, and Heine—but by none more than by Müller, who played upon this simple *und*, to bring out cadences entirely out of proportion to the means used. Cf. the following :

Hinunter und immer weiter,  
 Und immer dem Bache nach,  
 Und immer frischer rauschte  
 Und immer heller der Bach. . . *Ged.*, I, 5.

Und das Haus, wie so traulich !  
 Und die Fenster, wie blank !  
 Und die Sonne, wie helle  
 Vom Himmel sie scheint ! . . *Ged.*, I, 6.

Und der Steine lustig Pfeifen,  
 Und des Wasserrads Gebraus,  
 Und der Werke emsig Klappern,  
 's jagt mich fast zum Thor hinaus. . . *Ged.*, I, 8.

Und Lenz wird kommen,  
 Und Winter wird gehen,  
 Und Blümlein werden  
 Im Grase stehn. . . *Ged.*, I, 19.

Und sähe und hörte,  
 Wie gut ich ihr bin  
 Und wie ich ihr diene  
 Mit stetigem Sinn.  
 Und Liebchen thät sagen :  
 Du thust mir behagen,  
 Und sagte und sänge  
 Und spielte nur mich,  
 Und trüge im Mund und im Kopf und im Herzen  
 Mich ewiglich. . . *Ged.*, I, 37-38.

Und zischt ihm in die Ohren,  
 Und zuckt ihm durch den Sinn,  
 Und zieht an allen Fingern  
 Ihn nach dem Hahne hin. . . *Ged.*, I, 126.

Also *Ged.*, I, 7, 24-28 ; 9, 22 ; 11, 12-13 ; 12, 1-12 ; 14, 5-9 ;  
 14, 21-22 ; 20, 5-7 ; 31, 16-17 ; 31, 34-35 ; 33, 1-3 ; 38, 24-  
 27 ; 45, 1-4 ; 57, 11-12 ; 62, 6-8 ; 64, 6 ; 65, 11-15 ; 66, 3-6 ;  
 71, 3 ; 71, 13-15 ; 74, 5-7 ; 76, 1-6 ; 78, 5-10 ; 78, 17-19 ;  
 85, 25-32 ; 86, 1-6 ; 93, 1-3 ; 97, 1-4 ; 98, 6-7 ; 101, 9-15 ;  
 108, 9-11 ; 121, 16-20 ; 139, 9-11 ; 141, 23-25 ; 152, 4-8 ;  
 152, 32-34, etc., etc.

*Climactic Repetition.*

There are distinguishable in lyric poetry several kinds of climax. Ascension of the thought is secured by 1. Repeating the simple positive degree of adjective or adverb by using the comparative or superlative form of it. 2. Repeating a simple form of a word in its compound form. (Seelig has shown this to be a conspicuous characteristic of Heine's style.<sup>1</sup>) 3. Repeating the thought by heaping-up synonymous words or phrases (usually identical with either polysyndeton or epizeuxis). 4. Repeating always the preceding word, to carry it consistently on to its progression. 5. Repeating the word, to give it a closer application, or a nearer restriction.

Examples of all five of these classes are found here and there in Müller's poems, most frequently nos. 3 and 5. The latter, however, is the only form of real climactic repetition of frequent occurrence in both the Volkslied and Müller, and has become a typical formula in address.

*Wunderhorn:*

- Ach Meister, lieber Meister mein. . . I, 221.  
 Ach Gretlein, liebes Gretlein. . . I, 47.  
 Ach Mutter, liebe Mutter mein. . . I, 51.  
 Ach Vater, liebster Vater. . . I, 133.  
 Ach Sohn, ach lieber Sohne mein. . . I, 90.  
 Ach Sohne, liebster Sohne mein. . . I, 220.  
 O Hauptmann, lieber Hauptmann mein. . . I, 281.  
 Ach Schildknecht, lieber Schildknecht mein. . . I, 294.  
 O Vater, lieber Vater mein. . . I, 323, etc., etc.

*Müller:*

- Ei Bächlein, liebes Bächlein. . . *Ged.*, 1, 6.  
 Ach Bächlein, liebes Bächlein. . . *Ged.*, 1, 20.  
 Ei Thränen, meine Thränen. . . *Ged.*, 1, 47.  
 Ach Liebe, ferne Liebe. . . *Ged.*, 1, 76.  
 Ach Meister, wilder Meister. . . *Ged.*, 1, 126.  
 Schätzchen, allerliebstes Schätzchen. . . *Ged.*, 1, 150.

<sup>1</sup> Cf. Seelig, *l. c.* pp. 66-70. Quite as noticeable in Müller by its omission. Careful search reveals but two examples (in the prologue to the *Schöne Müllerin*, *Ged.*, 1, 3).

Zu einem funkelnelneuen Spiel  
 Im allerfunknelneuesten Stil;  
 and *Ged.*, 2, 80:  
 Greisester von allen Greisen,  
 Weisester von allen Weisen.

*Wunderhorn:*

Er nahm sie bey den Händen,  
 Bey ihrer schneeweissen Hand. . . I, 47.

Verschütte ich den Wein,  
 Den rothen kühlen Wein. . . I, 189.

*Müller:*

Es rauschten die Zweige vom Ufer her,  
 Und sie rauschten so tief, und sie rauschten so schwer.  
 . . . *Ged.*, I, 62.

In das Thal bin ich zurückgegangen.  
 In das kleine, tiefe, finstre Thal. . . *Ged.*, I, 80.

Wer hat die weissen Tücher,  
 Die weissen, duftenden Tücher. . . *Ged.*, I, 87.

Also: *Ged.*, I, 10, 22; 14, 2-3; 14, 5; 15, 18; 16, 22; 16, 25-26; 19, 33; 23, 13; 24, 25-26; 54, 6-7; 65, 13-14; 65, 20-21; 72, 5-7; 76, 26-27; 79, 33-34; 97, 10-11, etc.

## POPULAR SPEECH-WORDS.

An especial difficulty meets the student who would attempt the classification of all such words in the vocabulary of a poet which he must have, or may have, borrowed directly from the vocabulary of popular song. For such words may be used by him in common with many other contemporary poets, or later poets, and are therefore not characteristic of his usage in particular; or these words, again, may be so woven into the popular speech of to-day, that it is outright impossible to determine whether their origin is in the older popular song, or not rather merely in older dialectic, or obsolescent expressions, common in some yesterday to the utterance of a whole district or time. In Müller's case decision is often rendered the more hard, in that, unlike Uhland and Heine, it was his settled principle to avoid 'the perversity of the so-called old-German school of poetry, which has done its level best to write in the dialect of the *Ludwigslied*,' and he was thus prone to soften down and omit, rather than give prominence to, what might be termed a Volkslied-vocabulary. Happily, it is not our province in

these pages to set up a grammar of Müller's word-usages—such a study would transcend the limits and the purpose of the present occasion, and form an independent contribution to linguistics. It is our desire to choose such illustrations from the poet's verses as to give an adequate idea of the color-words he used in common with popular song, to create the atmosphere of simplicity and directness of the Müller-songs. Except for the many places in his stanzas, where—as has been sufficiently demonstrated above and elsewhere—Müller copied directly from the Wunderhorn, or from some Austrian *Gestanzel*, or Styrian *Lied*, it were not unsafe to hazard the statement, adequate proof of which I can not yet give, that the poet had from Goethe his word-usages, quite as much as from the older Volkslied, or rather, he borrowed the Volkslied words, as they came to him in the inimitable choice of Goethe, in his naïve lyrics and shorter German ballad-pieces.<sup>1</sup> 'The language of the new-fangled Volkslieder has never lived,' said Müller, 'for who can breathe the breath of life into the still-born? Bürger and Goethe, separate as they are in spirit, stand as the sole model.' It is only at the risk of a seeming digression, that the importance of this last thought can be made clear—viz., that it was Goethe and not the Wunderhorn which gave the later German lyric its vocabulary and scope.

It was with malice prepense that the foregoing study was entitled *Wilhelm Müller and the German Volkslied*, and not *Wilhelm Müller and Des Knaben Wunderhorn*. Literary criticism, oftentimes over-prone to speak concretely, has insisted that it was the Wunderhorn (the very printed page of it) that bore direct fruit in the lyric poetry of the Romantic School—that if this song-collection had never seen the light of day, much of the popular tone inseparable from the modern lyric would be absent.

<sup>1</sup> Such proof must be based upon a detailed study of the vocabulary and word-usage of Müller's contemporaries. Mr. Hatfield has already undertaken *Uhland and the Wunderhorn*.

This statement is not inherently absurd; it is merely untrue. Historians of literature are notoriously fond of setting up comparisons of external analogy, as convenient pegs upon which to hang their facts, and thus it is that Klopstock is termed the German Milton, Hauff the German Scott, Hoffmann the German Poe, and Herder (or perhaps even Arnim and Brentano chemically fused for the nonce into one integer) the German Percy. It may be the office of the science of comparative literature, if such a *science* really exist, to sweep away such mist of specious and haphazard reasoning. Percy's *Reliques* were epoch-making, in that they were the first to turn the attention of civilized Europe to the real meaning of native (provincial) popular balladry, but it was neither the intellectual patch-work of the diffuse and cosmopolitan Herder, nor yet the irresponsible striving of the impressionistic Brentano, which performed the like task for Germany. It was Goethe.<sup>1</sup>

The *Stimmen der Völker*, that is, did not show the Romantics the manner of Volkslied borrowing, nor did the Wunderhorn, with its unthreshed chaff—but the perfect lyrics and ballads of Goethe modeled on the German folk-song lighted up the whole future path of his successors. Were one collection of popular song to be named as of direct and supreme influence upon Heine or Müller, it would undoubtedly be Ziska und Schottky's, and not the Wunderhorn. Or even Meinert's, and not the Wunderhorn. For from the first of these two Heine got confessedly his *kurze Manier* and his epigrammatic close.<sup>2</sup>

<sup>1</sup> The difference of attitude towards the Volkslied between Herder and Goethe clearly presented, albeit in al-fresco manner, by Wilhelm Uhl. *Das deutsche Lied*, Leipzig, 1900, pp. 32-39.

<sup>2</sup> Walzel (*Euphorion*, v, 1898, p. 151) says: 'Ich gedenke auch nicht auseinander zu setzen, wie ich mir die Entstehung dieser Heine so lieben Form denke und möchte nur beiläufig auf die ironischen G'stanzeln der Alpenländer hinweisen; sie hängen einem stimmungsvollen Natureingang eine derb-sarkastische Zote an und Heine hat nach dem eigenen Geständnisse gerade diese G'stanzeln sich zum Vorbild genommen.' The letter to Schottky runs: 'Bei den kleinen Liedern (*des Lyr. Inter.*) haben mir Ihre kurzen österreichischen Tanzreime mit dem epigrammatischen Schlusse oft vorgeschwebt.'

*The Diminutive.*

One characteristic of the folk-song and the folk-tale in all ages is the frequent appearance of the diminutive, where it meets no need of actual description, but where it lends rather an air of childlike simplicity, or of rough-and-ready familiarity to the scene. A world of endearment lies in the lover's constant diminutives (often betokening, be it said, a touch of condescension on his part); a world of love for landscape lies in the heart of the poet-narrator, who diminishes the size of the trees and the birds of the forest, of the winds that blow, of the very mountains, that he may come closer to them, to understand them. In the popular ballad a diminutive suffix makes of the king's-daughter our kin—*Wie heisst König Ringangs Töchterlein? Rohtraut, Schön-Rohtraut. . . . Des Königs rosiges Töchterlein Hat verloren sich vom Wege. . etc.* A deal of scorn, or of satire, speaks now and then from a consciously misplaced 'lein' or 'chen.'

*Wunderhorn:*

Was hat sie unter ihrem Schürzelein?  
 Ein Hemdlein war schneeweiss. . . I, 49.  
 Der Edelmann thät sein Hüttelein ab. . . I, 229.  
 Ich armes Keuzlein kleine. . . I, 233.  
 Hör Pferdchen, was ich sage,  
 Hör Pferdchen, was ich sag. . . II, 27.  
 Des trauerte manches Vögelein. . . II, 137.  
 O allerschönstes Jesulein. . . II, 187.  
 Ich hab fürwahr kein Kindelein klein. . . II, 273.  
 Es hat ein König ein Töchterlein,  
 Mit Namen hiess es Annelein;  
 Es sass an einem Rainelein,  
 Las auf die kleinen Steinelein. . . II, 274.  
 Ich ging ins Väters Gärtela,  
 Da träumte mir ä Träumila. . . III, 105.

Etc., etc., etc. Müller makes a large use of the diminutive, especially in the early song-cycles. Thus, in *Die schöne Müllerin*, there are the *Büchlein*: p. 4, line 12; 5,

12; 6, 16; 8, 3, 5, 13; 12, 18; 14, 33; 20, 10, 12, 16. *Vöglein*: 4, 14; 12, 19. *Blümlein*: 10, 27; 12, 3, 27; 16, 21; 17, 32; 18, 11, 18, 26, 27; 19, 3, 5, 7, 13; 21, 3. *Wörtchen*: 8, 8, 9, 11; 17, 8. *Aeugelein*: 10, 26; 11, 12, 19. *Liedchen*: 4, 15. *Körbchen*: 8, 23. *Köpfchen*: 10, 23. *Fensterlein*: 11, 6; 17, 10. *Lüftchen*: 13, 12. *Rehlein*: 14, 5, 6, 11. *Fischlein*: 14, 14. *Blättchen*: 15, 31. *Kreuzlein*: 16, 21. *Englein*: 19, 27; 20, 5. *Sternlein*: 19, 33; 21, 30. *Kämmerlein*: 20, 27. *Tüchlein*: 21, 9, and, of course, always *Mägdlein*, *Schätzchen*, *Liebchen*, etc. The insistent recurrence of these diminutives in *die schöne Müllerin*, as well as in the *Ländliche Lieder* and *Lieder aus dem Meerbusen von Salerno*, lends an insincere tone to these songs, as contrasted with the direct and intense pathos of the *Winterreise*, where no one diminutive occurs, except *Liebchen* (3 times) and *Bächlein*, neither of which would be felt from the context as such. It is not a coincidence, surely, that the diminutive is absent in just those songs of Müller, whose mood was so true that they inspired Schubert to the compositions which attain the highwater-mark of his genius; settings which alone, perhaps, would have made him the greatest of all song-writers, had he never written another measure.<sup>1</sup> For, so delicately, and yet insistently, does the diminutive add tone-color to a song, that it introduces a new surrounding, the moment it is carried beyond certain natural limits. As proof of this, Müller's anacreontic verses need but be cited, where the diminutive abounds.<sup>2</sup>

Dass er aus den kleinen feinen,  
Dünnen, zarten Ringelhärchen. . . *Ged.*, I, 158.

Will er für ein andres Plätzchen  
Auch einmal ein Herzchen haben. . . *Ged.*, I, 162.

<sup>1</sup> A description in detail of the best of these Müller songs can be now found in Henry T. Finck's charming book, *Songs and Song Writers* (N. Y., 1900), pp. 82-94.

<sup>2</sup> Interesting in this connection is Müller's grave objection to the over-use of diminutives in a verse of Rückert's published in the *Frauentaschenbuch* (1822).—Cf. also Waldberg, *Galante Lyrik*, p. 104, f.

Da rief ein süßes Stimmchen  
Gar drohend mir entgegen. . . *Ged.*, 1, 163.  
Ein junges Rosenblättchen  
Der Knospe kauni entwunden. . . *Ged.*, 1, 166.  
Amor wollte Fangebällchen  
Neulich mit den Nymphen spielen. . . *Ged.*, 1, 168.  
Denn die rothen Tropfen brennen  
Bis ins tiefste Herzensgrübchen. . . *Ged.*, 1, 169.  
Er klopft an alle Herzen  
Und bittelt um ein Stübchen ;  
Er schaut in jedes Auge  
Und bittelt um ein Flämmchen ;  
Er geht an allen Lippen  
Und bittelt um ein Küsschen. . . *Ged.*, 1, 169.

*The Noun.*

In the *Bundesblüthen* songs, written under the influence of bardism and romanticism, the young Müller uses a vocabulary reminding at every turn of the middle-German epic and lyric. This is of course most noticeable just in the noun, and the following list, chosen from but a dozen songs, will show to what an extent Müller employed the romantic mediaeval terminology. *Bardenreigen*, *Bardensang*, *Born*, *Brennenmuth*, *Buhle*, *Dirne*, *Dirnenbild*, *Frendenschmaus*, *Frankenfraue* (gen. sing.), *Frankenland*, *Heldenmahl*, *Höllenrotte*, *Kampfgenosse*, *Kettenbrut*, *Königinn*, *Kriegeschwarm*, *Müdelein*, *Maid*, *Maicsonne*, *Mährlein*, *Minne*, *Minnebanden*, *Minneglück*, *Minnepracht*, *Minneleid*, *Minneschmerz*, *Pilgersmann*, *Recken*, *Reuter*, *Reutersmann*, *Reuter-schwerdt*, *Reuterwonne*, *Schüferinn*, *Schenk*, *Schlachttrommete*, *Schwerdt*, *Sklavenharm*, *Wodan*, *Wolkensaal*, etc. It would be unfair to quote from these words which Müller uses in early crude and imitative verses, except to show their variance from the ordinary vocabulary of his later usage, when he (together with Heine) had learned that borrowing from the Volkslied had more to do with the manner and the meter, and less to do with the actual form.

Taken directly from the Volkslied are the terms in which Müller speaks of his loved-one: *Dirne*, *Ged.*, 1, 39,

13; 65, 9; 79, 1. *Dirnel*, 74, 3; 75, 3; 78, 13. *Lieb Dirnel*, 73, 7. *Schön Dirnel*, 77, 7. *Fein Liebchen*, 46, 28. *Lieb Liebchen*, 49, 29. *Schön Liebchen*, 49, 29. *Herzliebste*, 76, 4; 134, 15. *Herzallerliebste*, 81, 12; 138, 36; 139, 15. *Schatz*, 66, 26; 74, 12. *Schätzsel*, 42, 6. *Feine Magd*, 133, 20. *Liebes Kind*, 67, 12. *Feines Kind*, 133, 26. *Magd*, 130, 20; 132, 21. *Maid*, 129, 32; 130, 1. *Mädchen*, 66, 20; 72, 25. *Holdes Mädchen*, *Müdel*, 42, 30. *Magedein*, 129, 10. *Mägdlein*, 134, 36; 138, 31. *Fräulein*, 128, 19, etc., etc.

Popular too is the use of *Herr* and *Frau*, as in: *Herr Meister*, *Ged.*, 1, 5, 8. *Herr Thürmer*, 61, 32. *Frau Fortuna*, 30, 26. *Frau Venus*, 167, 25. *Frau Meisterin*, 5, 8.

The grave is referred to, as in the *Volkslied*, *Wirtshaus*, *Ged.*, 1, 55, 9. *Kammer*, 55, 11. *Kämmerlein*, 20, 27. *Schenke*, 55, 14.

Belonging to the popular speech are, besides the above-quoted *Müdel*, *Schätzsel*, *Dirnel*, the diminutives: *Kappel*, *Ged.*, 1, 40, 7. *Wängel*, 41, 29. *Büchel*, 40, 18. *Liedel*, 74, 24. *Nannerl*, 78, 27; 79, 2. *Kränzel*, 40, 12. Also the nouns in -us: *Taktikus*, *Musikus*, *Philosophus*, *Peripatetikus*, etc. *Ged.*, 1, 89, 19; 89, 21. *Ged.*, 2, 75, 20; 75, 22, etc.

Other popular forms are *Melodein*, *Ged.*, 1, 12, 21. *Rosmarcin*, 16, 10. *Companei*, 30, 23. *Bursche* (plur), 34, 9; 79, 17; 82, 9 (but *Burschen*, 141, 11). *Reihn*, 5, 31. *Abendreihn*, 34, 17 (but *Hochzeitreigen*, 41, 19. *Reigenschwarm*, 82, 27). *Maien* (gen.), 67, 5. *Buhle*, 128, 30. *Schwager* (= *Postillon*), 38, 28; 39, 29. *Bruck*, 40, 13. *Knappe*, 7, 23. *Blut* (= *Junge*) 61, 31. *Musikantenblut*, 42, 19. Extended forms like *Köllen*, 129, 23. *Sanct Mareien*, 131, 37. *Branntewein*, 39, 20. *Musika*, 41, 14. *Frauenbild*, 47, 18. *Bild* (= *Gestalt*) 129, 13. *Bube* (= *Junge*), 126, 1. *Franken* (dat. sing.), 131, 24. Personification, as: *Junker Morgenwind*, 84, 3. *Ritter Mittag*, 34, 31. *Ritter Sonnenschein*, 84, 10. *Geselle Morgenwind*, 88, 25. *Ritter Abend*, 34, 31. *Bruder Sommer*, 86, 13. *Wirth* (= *Gott*), 88, 1. The longer forms; *Wandersmann*, *Pilgersmann*, *Jügersmann*, *Gottesmann*, 33, 27; 54, 8; 96, 2; 129, 24, etc.

Not a long list, when it is remembered how closely

Müller followed the simpler popular manner all his life. And most of the words above-cited will be found in just those songs of the poet's, where he was directly copying some one given Volkslied, as he occasionally did ; and as has been elsewhere shown. That classification of Müller's noun-usages for comparison with the noun-usages of the Volkslied, should lead to such small, or even such negative results, is one proof of the truth of the statement made in the introduction to the first part of this study (*Jour.* ii, 293): that Müller did not give his own lyrics the popular tone by setting down in them the archaising diction, the obsolete orthography and the clumsy rhetorical structure of the Wunderhorn songs. Instead of this, and inferentially, he tried, by applying the art-teachings of the older Volkslied, to make modern songs of his own, and not 'to manufacture death-masks.' 'For life,' Müller said, 'can be laid hold on only by life itself.'

#### *Adjective.*

A study of the adjective is of especial importance in determining the effect of Müller's songs, in that the poet here seems to follow the settled principle of simplicity and directness, with scarce a shadow of turning. He uses almost exclusively the concrete qualifying word which defines sharply the external nature of an object, subjecting himself but rarely to that pathetic fallacy, which reads into the nature of the object the mood or emotion under description. In this manner Müller and the Volkslied are a unit. Heine, in many of his simpler lays, the music of which was partially learned from Müller, uses the same vocabulary, and yet just in Heine there may and does appear at any moment, quite without warning, adjectives of so strange a shape, of such queer imagining, that they cling to us as words, when the context is forgotten: *Dunkeltrotzig, sartdurchsichtig, stillverderblich, grämlich trübe, heimlich wundersüss, klanglos widrig, lautig dünn, blutfinster, wehmutweich, unmutgrimmig, wiegenliedheimlich, tots Schlaglaunig, flutenkalt, taubenmild*, etc., etc.

—wonderfully as such, and scores of other Heinesque adjectives, characterize the moment under description, they tend to destroy the contemplative attitude of the hearer, who is for the nonce living himself into the occasion of the poem, by arousing him unawares to the perception of qualities and subtleties in the object of his study, which are at once new and strange to him. That is, the hearer would know and feel *süßes Singen, liebes Singen*, etc., but *wiegenliedheimliches Singen* startles him, so that he comes to know that he is listening to the singing, not with his own ears, but with those of Heine.

It would be not without importance to arrange and classify below Müller's entire adjective-vocabulary, in proof of its unexampled concreteness and simplicity, but as this procedure would fill a score of printed pages, it is enough to illustrate his usage.

No color-scheme could be more direct than Müller's. *Green* is his favorite hue, and in his songs of the road particularly he looks on nature through beryl-glasses. The grass: 48, 15; meadow: 56, 32; trees: 24, 20; 62, 16; 62, 24; 63, 5; wreath: 28, 9; 55, 6; 82, 14; 82, 25; May: 65, 6; forest: 16, 27; 20, 32; 74, 28; field: 16, 27; 74, 28; pine-trees: 75, 14; mountains: 70, 22; love: 13, 30; pastures: 80, 26; 102, 33; world: 34, 23; leaves: 18, 5; 141, 31; sward: 16, 19; rosemary: 16, 9; branches: 14, 14; 88, 24; 141, 23; willows: 16, 7; canopy of heaven: 27, 7; land: 43, 37; sea: 30, 36; 130, 23; lindens: 134, 14; 135, 1; valley: 94, 7; low lands: 91, 35; sky: 89, 29; school of wandering: 89, 18; shady rest: 106, 22; Spring's grass-doublet: 140, 34, etc., etc. With this green landscape established as set background, the simple colors play changingly across it, according to the poet's mood. *Blue* is hope and spring-time, *white* is purity (coldness) and winter, *black* is despair. *Blue*, then, is the sky; 84, 35; 103, 19; the vault of heaven: 87, 19; day: 45, 15; flowers: 12, 13; 21, 3; 136, 4; brooks: 20, 27; sea: 102, 32; 133, 16; 105, 6; mountains: 106, 6; stars: 10, 25; breezes: 89, 28; light: 17, 25; eyes: 11, 3; 11, 5; 37, 4; heights: 35, 30; 137, 36; waves: 95, 18; mists:

106, 6, etc.—next to green the constant color. *White*, *black* and *red* are the other shades on the palette, which suffice for every scene. These, and *gold*, to give the sunlight, or the glint of it on the world, and an occasional neutral tint of *gray* (but very rarely) are the sum. Absence of color-characterization is frequent, and bright (*hell*) and dark (*dunkel*) are many lines, while the more subjective *blass*, *bleich*, *düster*, *finster*, do not occur a dozen times in the whole first volume of verses. Other adjectives of general activity which lend clarity to the spring-songs are the terse *bunt*, *klar* and *blank*, used interchangeably of the sea and sky and flowers.

Adjectives expressive of ready sympathy and sturdy affection are the monosyllabic *arm*, *süss*, *schön*, *lieb*, *treu*. These are employed without stint to bring near every natural object, and the ever present loved-one. Other simple words which appeal directly to the senses are used as often by Müller as by the Volkslied: *frisch*, *warm*, *heiss*, *kalt*, *kühl*. Cool is, *e. g.*, the grave: 20, 25; 53, 9; night: 60, 22; evening: 60, 31; shadows: 62, 16; brook: 80, 16; trees: 11, 24; wine: 33, 17; 62, 27; well: 109, 3; stream: 91, 5; May: 67, 5; rest: 20, 15; the kiss of death: 95, 25; the twilight hour: 7, 25.—Cold is the wind: 49, 13; snow: 50, 4; stream: 50, 25; winter: 54, 4; weather: 56, 7; abyss: 62, 14; night: 68, 17; mist: 70, 14; way: 73, 13; well: 108, 19; water: 109, 20; mistress: 129, 10 (cold in death). The list might be indefinitely extended; of especially frequent occurrence are *jung*, *nass*, *reich*, *tief*, *trüb*, *weit*, *wild*: simple, monosyllabic, external—*gross*, *klein*, *hoch*, *fern*, *voll*, *leer*, *leicht*, *schwer*, *ruhig*, *laut*, *still*, *munter*—description reduced to its lowest terms, suggesting a general atmosphere, without distinct individuality, content to mirror the mood of the many, not striving towards the psychology of a specific emotion. The absence of the cynical and the bizarre, the mysterious, the romantic, and the vague in Müller, is chiefly due to the simplicity of his adjective usage.

. . . Müller's use of *schneeweiss*, *Ged.*, 1, 77, 1; 77, 10;

*lilienweiss*, I, 135, 23; *schwarzbraun*, 31, 13; *schwarzrot*, 129, 17; *lilienschlank*, 132, 3; is borrowed from the Volkslied, where examples occur with monotonous regularity. *Wohlgemüth*, 135, 19; *gülden*, 135, 16; 150, 9; *fein*, 21, 9; 37, 29; 46, 28, etc., are other instances of such borrowing. In the use of adjectives compounded with the prefixes *wunder-*, *aller-*, and *über-*, Müller is much more moderate than Heine, except for the forms *wunderschön* and *allerliebste*, where the hyperbole is scarcely felt: perhaps a dozen occurrences in all.

Likewise of popular origin is the use of the uninflected *viel* before plurals:

Die spann eine silberne Schärpe  
Viel Sommermonde lang. . . *Ged.*, I, 132.

Also *Ged.*, I, 133, 3-4; 2, 50, 19, etc.

The uninflected form of the adjective common to the Volkslied is often used by Müller.

Grün Kränzelein darfst du nicht tragen,  
Ein schneeweiss Häublein sollst tragen,  
Wie ein jung Jagersfrau trägt. . . *KW.*, I, 293.

*Müller:*

Da steckt kein sittsam Kind  
Den Kopf zum Fenster 'naus. . . *Ged.*, I, 14.

Und's Denken ist ein luftig Ding. . . *Ged.*, I, 42.

Also *Ged.*, I, 39, 3-4; 73, 7, etc.

### *Adverb.*

Müller uses the popular *wol* frequently, as does the Volkslied:

Es blies ein Jäger wohl in sein Horn. . . *KW.*, I, 34.  
Es ritt ein Ritter wohl durch das Ried. . . *KW.*, I, 37.  
Wohl auf mit mir davon. . . *KW.*, I, 46.  
Wohl an dem Markt da steht ein Haus. . . *KW.*, I, 53.  
Dort wohl vor jenem Holz. . . *KW.*, I, 139.  
Wohl in die grüne Heide. . . *KW.*, I, 192, etc., etc.

*Müller :*

- Wol aus dem Felsenquell. . . *Ged.*, I, 5.  
 So wie sie wol blühen im Mai. . . *Ged.*, I, 56.  
 Wol über die Brücke, wol über den See. . . *Ged.*, I, 62.  
 Wol in dem grünen Mai. . . *Ged.*, I, 65.  
 Wol in der dunkeln Nacht. . . *Ged.*, I, 69.  
 Wol um den wackern Mann. . . *Ged.*, I, 127.

Also *Ged.*, I, 5, 30; 9, 18; 13, 10; 21, 1; 32, 10; 49, 31;  
 51, 3; 55, 7; 56, 31; 65, 19; 66, 3; 66, 12; 67, 4; 70, 2;  
 73, 6; 73, 21; 130, 6; 132, 32-34; 138, 36; 138, 29. *Ged.*, 2,  
 21, 25; 24, 3; 43, 19; 44, 17; 56, 15; 94, 16.

In like manner the popular *gar* :

- Ein gar erschrecklich Mann. . . *KW.*, I, 24.  
 Gar weit und breit bekannt. . . *KW.*, I, 26.  
 Gar schöne thät er singen. . . *KW.*, I, 37.  
 Gar hoch auf jenem Berg allein. . . *KW.*, I, 69.  
 Stünd mir gar übel an. . . *KW.*, I, 71.  
 Er hat ihn gar wohl genossen. . . *KW.*, I, 125, etc., etc.

*Müller :*

- Gar helle vor mir her. . . *Ged.*, I, 31.  
 Du stiessest gar zu sehr. . . *Ged.*, I, 126.  
 Er weiss mit Jungfern umzugehn, gar fein. . . *Ged.*, I, 141.  
 War von gar frommer Art. . . *Ged.*, 2, 61.  
 Gar oft ich mich versah. . . *Ged.*, 2, 64.  
 Warum so gar verlegen? . . *Ged.*, 2, 82.

Also *Ged.*, I, 4, 34; 5, 4; 33, 24; 46, 10; 47, 29; 63, 11; 64,  
 9; 123, 21; 139, 30; 142, 29; 149, 8; 153, 9; 163, 27; 166,  
 30. *Ged.*, 2, 4, 27; 26, 28; 40, 9; 49, 7; 52, 26; 53, 6; 54,  
 33; 54, 38; 54, 39; 55, 19; 65, 21; 93, 2; 146, 19; 168, 12.

The particle *ja*, which the Volkslied commonly  
 employs to introduce a repeated refrain :

- Ich armer Tamburgesell,  
 Man führt mich aus dem Gewölb,  
 Ja aus dem Gewölb. . . *KW.*, I, 78.

is used by Müller especially in dialogue, to lend homely  
 conversation the vernacular touch :

- Will ja nur eines wissen. . . *Ged.*, I, 8.  
 Ihr wisst ja, was ich meine. . . *Ged.*, I, 11.  
 Du hast ja 's Grün so gern. . . *Ged.*, I, 13.  
 Es kommt dir ja nicht schwer. . . *Ged.*, I, 16.  
 Ich darf ja wieder weinen. . . *Ged.*, I, 25.  
 Du hast ja keinen Schatz bei mir. . . *Ged.*, I, 34.

Also *Ged.*, 1, 6, 3; 8, 1; 8, 15; 15, 6; 34, 15; 49, 28; 54, 20; 55, 24; 62, 7; 67, 6; 83, 20; 85, 19; 101, 30; 127, 19; 139, 5; 159, 29; 165, 33. *Ged.*, 2, 14, 24; 19, 22; 20, 35; 25, 27; 28, 15; 47, 30; 52, 27; 53, 17; 70, 27; 83, 19; 84, 9; 85, 9.

Similarly, and for like reason, the following adverbs:

Ich klagte so süß und fein: *Ged.*, 1, 13, 8. Das wäre fein hier, 38, 12. Wenn 's überall fein eben wär', 66, 26. Doch 's klinget kein Fenster wie deines so fein, 79, 12. Freiheit steht dem Haar so fein, 140, 16. Mit Jungfern umzugehn, gar fein, 141, 10. Er piff und lockte grob und fein, *Ged.*, 2, 57, 11. Fein christlich überdacht, 64, 20, etc.

Und ich möchte flugs ein Fischer sein. *Ged.*, 1, 8, 28. Flugs thät sie erbrechen das Briefchen so fein, 37, 28. Flugs steckt der Karl den Ring ihr an, 128, 23. Und flugs wird eine Reise bestellt, 129, 28. Und flugs steht alles blank und bloss, 142, 2. Und flugs hing eins sich an des andern Flügel, 164, 34. Flugs bin ich gesprungen ihr nach in das Haus, *Ged.*, 2, 55, 3. Also *Ged.*, 1, 168, 21; 2, 48, 28; 49, 18; 57, 13; 63, 17, etc.

And *hübsch* (Nur musst du hübsch bleiben, *Ged.*, 2, 54). *Flink* (Ein kleines Fischermädchen kam flink dahergegangen, *Ged.*, 2, 20). Also *Ged.*, 1, 77, 26. *Ged.*, 2, 40, 21; 54, 15, etc. *Mal* (Und als ich mal nach Welschland zog, *Ged.*, 1, 142). Also *Ged.*, 2, 53, 19; 62, 19, etc. *Halt* (Denn wenn er halt nicht schreiben kann, *Ged.*, 1, 42). Also *Ged.*, 2, 53, 32. *Gelt* (Gelt, hab ich 's verstanden? *Ged.*, 1, 6).

Isolated instances of obsolete or dialectic forms are: *Bass* (besser), *Ged.*, 1, 154, 27. *Ged.*, 2, 38, 3; 44, 24; 86, 28. *Jetzo*, *Ged.*, 1, 99, 30. *Sonder*, *Ged.*, 1, 54, 28; 59, 5. *Allweg* (immer), *Ged.*, 1, 146, 5. *Für* (vor), *Ged.*, 1, 52, 17; 100, 5. *Fürder* (weiter fort), *Ged.*, 2, 97, 2. *Spat* (spät), *Ged.*, 1, 74, 14. *Zurücke* (cf. ferne, helle, alleine, etc.), *Ged.*, 1, 51, 28. *Gleich* (sogleich), *Ged.*, 1, 145, 32; 176, 3, etc., etc.

Of the popular adverbial formations in *-lich*, used largely by Heine, only two occur in Müller: *ewiglich*, *gewisslich*.

*Verb.*

It would seem impracticable to compare the verb-usages of Müller and the Volkslied, as regards content or extent, for it would be impossible to define the limits of either satisfactorily. That here Müller's vocabulary would exceed that of the Volkslied, especially just in the domain of the erotic lyric, is necessary—for, no matter how simple his theme, he is yet dealing with it in a deeper and wider sense than the older popular lyric would or could. And Müller varies the theme, naturally, oftener than did the lyric Volkslied. In Meinert's collection, for example, some twenty songs deal with the girl within the bed-chamber and the youth without, praying admittance—in such stereotype situation whole verses, nay at times whole stanzas recur with small or no change; while Müller, as every conscious modern poet must, treats each new song with differing vocabulary.

Müller uses the older form of the past participle, as does the Volkslied:

Und wenn sein Zeit ist kommen. . . *KW.*, I, 26.

In Freuden bin ich von ihr gangen. . . *KW.*, I, 50.

Dass ich gross bin worden. . . *KW.*, III, 92, etc.

*Müller:*

Und als die Stunde kommen. . . *Ged.*, I, 125.

Ist gangen aus der Welt. . . *Ged.*, I, 128.

Mein Schatz ist zogen ins Feld. . . *Ged.*, I, 134.

Dann bin ich Jungfrau worden. . . *Ged.*, 2, 17.

Also *Ged.*, I, 19, 15; 100, 21; 169, 6. *Ged.*, 2, 101, 35; 128, 7; 141, 27.

Popular is further the use of *thun* as auxiliary of tense:

Zum Fenster thät sie gehen. . . *KW.*, I, 16.

Gar hässlich thät er sehen. . . *KW.*, I, 24.

Ich thu dich nur versuchen. . . *KW.*, I, 63.

Thäten dort drei Jungfern stehen. . . *KW.*, III, 70.

*Müller:*

Ich thät mich zu ihm setzen. . . *Ged.*, I, 33.

Denn thätst du zu tief ihr ins Auge sehn. . . *Ged.*, I, 34.

Flugs thät sie erbrechen das Briefchen. . . *Ged.*, I, 38.

Du thust mir behagen. . . *Ged.*, I, 38.

Also *Ged.*, 1, 38, 3; 41, 23; 53, 12; 75, 7; 82, 18; 133, 13; 138, 34; 138, 35. *Ged.*, 2, 40, 23; 44, 10; 44, 33; 57, 2; 61, 26; 98, 19, etc.

A conscious archaism is

Und wär' s gewest eine Nachtigall. . . *Ged.*, 1, 142.

of frequent occurrence in the *Wunderhorn*, *e. g.*

Wären sie wieder in der Heidenschaft gewest. . . *KW.*, II, 172.

Dialectic and archaic; Schleuss zu das Gartenthor. *Ged.*, 1, 18. Geuss deinen Balsam ein, *Ged.*, 1, 123. Und beut euch seine Hand, *Ged.*, 2, 96, 13. (Cf. Uhland's *beut*, *erschleusst*, *verschleuss*, *fleugt*, *entkreucht*, *zeuch*, etc.)

## SYNTAX.

### I. *Position of words in the sentence.*

It were futile to be dogmatic concerning the arrangement of words and phrases in so elastic a medium of expression as poetry, for there are certain necessities of rime and cadence whose claims are paramount to the stereotyped order of the prose sentence. Many usages, too, have been crystallized in poetry, after they have been long obsolescent or obsolete in the directer modern speech. And yet there are some few deviations from the norm of accepted syntax, which bear upon them the stamp of coinage in the people's mint, which have grown to the importance of the formulated epic epithet, or the familiar refrain, by their ever-recurrent employment in the Volkslied. Müller used them, because they reminded of the popular manner, and gave the *Wunderhorn*-effect to his *Waldhorn*-songs. Their occasional over-awkwardness is less noticeable in the song that is listened to, than in the stanza as read from the printed page.

1) The predicate position of the uninflected attributive adjective, and of the uninflected personal pronoun.

#### a) *Adjective :*

Maria in den Garten trat,

Beegnen ihr drey Jüngling zart. . . *KW.*, I, 75.

Es reitet die Gräfin weit über das Feld  
Mit ihrem gelbhaarigen Töchterlein fein. . . *KW.*, II, 262.

Tödtlich verwundet sinkt zur Erd  
Der edle Degenfelder werth. . . *KW.*, II, 267.

*Müller :*

Kein Kreuzlein schwarz, kein Blümlein bunt,  
Grün, alles grün so rings und rund. . . *Ged.*, I, 16.

Wirf mir herein  
Dein Tüchlein fein. . . *Ged.*, I, 21.

Wer schüttelt die Zweige? Es weht ja kein Wind,  
Und es spielen uns Haupt mir die Lüfte lind. . . *Ged.*, I, 62.

Also *Ged.*, I, 16, 29; 16, 31; 138, 28; 138, 31; 150, 6; 151, 4, etc.

b) *Pronoun :*

Da nahm er von dem Finger sein  
Ein Ring von Sonnengolde. . . *KW.*, I, 16.

Von rothem Gold ein Ringelein  
Liess ich im Bett der Liebsten mein. . . *KW.*, I, 313.

Es ist der Herzallerliebste dein,  
Steh auf mein Schatz und lass mich rein. . . *KW.*, III, 82.

*Müller :*

Und hinter den Fensterscheiben  
Da sitzt die Liebste mein. . . *Ged.*, I, 15.

Aus den schwarzen Flügeln dein.  
Will an meine Liebe schreiben. . . *Ged.*, I, 43.

Die allerliebste Buhle sein  
Ist gegangen aus der Welt. . . *Ged.*, I, 128.

Also *Ged.*, I, 29, 6; 33, 32; 62, 11; 15, 29; 61, 14; 123, 5; 123, 8; 124, 7; 151, 1. *Ged.*, 2, 13, 11; 18, 28, etc.

2) Insertion between subject and verb of the modifier,  
where more careful usage would place it at the end of the  
sentence :

Junker Kasper zu der Stuben eintrat,  
Der Lindenschmidt von Herzen sehr erschrack. . . *KW.*, I, 127.

Sankt Daniel zu ihr da lacht,  
Die Jungfrau spricht: Was hast gelacht? . . *KW.*, I, 76.

Das Fräulein die Red vor die Herren brächt. . . *KW.*, II, 177.

*Müller :*

Lerche sich zum höchsten schwingt  
Und ihm grad ans Herze sinkt. . . *Ged.*, I, 35.

Der Aar sich in die Wolken schwingt,  
Die Gemse durch die Klüfte springt. . . *Ged.*, I, 72.

Ich bin nicht mehr ein feines Kind,  
Meine Aeltern schon lange gestorben sind. . . *Ged.*, I, 133.

Das Mägdlein in den Garten geht  
Und Maienblumen bricht. . . *Ged.*, I, 134.

A rare usage in Müller as compared with its frequent occurrence in the Volkslied.

3) The inverted order is commonly used for sentences in which some adjunct of the verb comes first in order of thought—that is, the subject follows the verb. The inversion of the subject in such construction is, however, often omitted in the Volkslied and in Müller :

Und als der Pilgersmann zum Hof raus kam,  
Der Edelmann vom Jagen zurücke kam. . . *KW.*, I, 396.

Wahrlich nicht besonder viel !  
Sie gar spöttisch sagte. . . *KW.*, III, 92.

Einsmals ein Mägdlein frisch und jung,  
Gieng aufrecht wie ein Hirsch im Sprung. . . *KW.*, III, 140.

*Müller :*

Und wenn sich die Liebe  
Dem Schmerz entringt,  
Ein Sternlein, ein neues,  
Am Himmel erblinkt. . . *Ged.*, I, 19.

Und als ich mal nach Welschland zog,  
Manch Vöglein mit dem Wanderer flog. . . *Ged.*, I, 142.

Im Lande Hukapetapank  
Ein grosser König war. . . *Ged.*, 2, 73.

Also: *Ged.*, I, 34, 15; 37, 17; 64, 9; 73, 20; 101, 3, etc.

II. *Tautology.*

Tautology, a figure, curiously enough, not uncommon in polished speech, has been shown above to be of rare

occurrence in the Volkslied, which offers usually terseness, and conciseness of utterance. In phrase-resumption, however, there is a sort of tautology which adds to the style a desirable illiteracy, when some such conscious poet, as is Müller, is masking beneath the character of a simple herdsman or postillion, for his model, the Volkslied, makes broad use of it, as it does of any simple word-procedure that adds earnestness and intensity to poetic utterance.<sup>1</sup>

1) Resumption of subject by *der, die, das* :

Der Schnee der ist verschmolzen. . . *KW.*, I, 77.

Eine Hasel, die war grüne. . . *KW.*, I, 192.

Der Schall der fuhr zum Fenster hinein. . . *KW.*, I, 275.

*Müller* :

Der Bach, der ist des Müllers Freund. . . *Ged.*, I, 11.

Die Eber, die kommen zu Nacht aus dem Hain. . . *Ged.*, I, 14.

Mein Zorn, der ist verschwunden. . . *Ged.*, I, 81.

Also *Ged.*, I, p. 11, 19-20, 117, 15; 148, 9, etc.

2) Resumption of object by *der, die, das* :

Sein Schwerdt das zog er aus der Schied,

Sein Schwerdt das stach er durch sein Herz. . . *KW.*, I, 268.

Eine Arme, die magst du nicht,

Eine Reiche, die kriegst du nicht. . . *KW.*, II, 445.

Die Fisch die thät sie sieden und braten. . . *KW.*, III, 172.

*Müller* :

Die Eber, die schiesse, du Jägerheld. . . *Ged.*, I, 14.

Das Wild das ich jage, das ist der Tod ;

Die Heide, die heiss ich die Liebesnoth. . . *Ged.*, I, 16.

Und unter der Linde das hohe Grab,

Das müssen sie lassen stehn. . . *Ged.*, I, 134.

<sup>1</sup> Seelig (*l. c.* 36) thinks that the reason for this phrase-resumption lies rather in the fact that more time is thus won for the development of the thought by the singer. This seems scarcely plausible, when one reflects how little the short interval of time thus gained would avail.

3) Resumption of locality by *da*:

Zu Koblenz auf der Brücken  
 Da lag ein tiefer Schnee. . . *KW*, I, 77.  
 Zu Augsburg auf dem Thürme  
 Wo er gefangen sass.  
 Da kam seine liebste Frau Mutter. . . *KW*, II, 192.  
 Dort oben auf dem Berge  
 Da steht ein hohes Haus,  
 Da fliehen alle Morgen  
 Zwei Turteltaublein raus. . . *KW*, IIIA, 93.

*Müller*:

Im Krug zum grünen Kranze  
 Da kehrt' ich durstig ein. . . *Ged.*, I, 33.  
 Am Brunnen vor dem Thore  
 Da steht ein Lindenbaum. . . *Ged.*, I, 48.  
 Zu Köllen in dem Dome  
 Da kniet ein Gottesmann. . . *Ged.*, I, 129.

Also *Ged.*, I, 12, 9-10; 15, 16-17; 125, 13-14; 128, 10-11;  
 135, 1-2; 135, 23-24, etc.

4) Resumption of time by *da*:

Des Morgens zwischen dreyn und vieren  
 Da müssen wir Soldaten marschieren. . . *KW*, I, 72.  
 Es thät ein Fuhrmann ausfahren,  
 Wohl vor das hohe hohe Haus,  
 Da guckt die Schöne dort,  
 Ja dort, zum hohen Fenster raus. . . *KW*, I, 203.  
 Als sich der Hahn thät krähen,  
 Da war es noch lange nicht Tag,  
 Da gingen die jungen Geseelchen  
 Spazieren die ganze Nacht. . . *KW*, II, 207.

*Müller*:

Horch, wenn im Walde ein Jagdhorn ruft,  
 Da klingt ihr Fensterlein. . . *Ged.*, I, 17.  
 Und als die Hähne krähten,  
 Da ward mein Auge wach;  
 Da war es kalt und finster,  
 Es schrien die Raben vom Dach. . . *Ged.*, I, 57.  
 Und als die Stunde kommen  
 Da ruft er seinen Buben. . . *Ged.*, I, 125.

Also *Ged.*, I, 12, 13; 12, 14; 13, 15; 14, 32; 126, 17-20;  
 127, 9-12; 130, 5-8; 132, 30-33, etc.

III. *Omission of the article.*<sup>1</sup>

Omitting the article is a vague sort of personification, or it is at least due to the same tendency in the uncultured mind. It raises the common noun to the level of the proper noun, and thereby endues it with a more independent personality—it makes the commonplace important. The stress which Herder lays upon the effect of eliding the article is well-known (*Werke*, ed. Kurz, Bd. ii, p. 37 f.—*Über Ossian und die Lieder alter Völker*): ‘these trailing articles and particles plague us so and prevent the march of the thought and the passion—yet which of us would dare to elide?’

Es fließt in Liebchens Garten,  
Da wohnt niemand drein. . . *KW.*, I, 77.

Jäger auf süßes Mündlein  
Gibt ein Kuss mit Verlangen. . . *KW.*, I, 399.

Schöne Gestalt macht stolz darbey,  
Dich nicht verlass auf schöne Gestalt. . . *KW.*, III, 29.

*Müller:*

Weisst du in welchem Garten  
Blümlein Vergissmein steht? . . *Ged.*, I, 17.

Lerche sich zum höchsten schwingt. . . *Ged.*, I, 35.

Frisch und scharf wie Morgenwind. . . *Ged.*, I, 39.

Nachtigall ist auch dabei. . . *Ged.*, I, 64.

Also *Ged.*, I, 34, 13; 34, 29; 38, 3, etc.

IV. *Omission of the personal pronoun.*

Omitting the personal pronoun in the Volkslied before the inflected verb, where one would most expect it, lends a peculiar flavor of brusqueness, or immediateness (*Unmit-*

<sup>1</sup> Müller at times *inserts* the article, to lend the style a popular tone, *e. g.*

Ich klopfe nicht wieder  
An der Nannerl ihr Haus. . . *Ged.*, I, 79.

Dort sitzt der Karl noch immer. . . *Ged.*, I, 129.

Wie der Mond, der keusche Freier,  
Mit der Venus scherzen kann. . . *Ged.*, 2, 90.

*telbarkeit*) to the style, which meets particularly the needs of the dramatic lyric. Thus it is that Müller makes such large use of it, as following citations show :

So hör mein Nahmen nennen,  
Will dir ihn sagen frey. . . *KW.*, I, 26.

Hast ein Paar Wängelein  
Wie ein Rubin,  
Bist gar ein kluger Kerl,  
Wie ich es bin. . . *KW.*, I, 121.

Will ihm geben Korn dafür,  
Hol der Velte das Quartier. . . *KW.*, II, 24.

*Müller :*

Ach Grün, du böse Farbe du,  
Was siehst mich immer an? . . *Ged.*, I, 17.

Hat keine grünen Blätter,  
Hat keinen Blüthenduft. . . *Ged.*, I, 18.

Die Leute verstehn das Liedchen nicht,  
Und ist doch kinderleicht. . . *Ged.*, I, 34.

Will dich im Traum nicht stören,  
Wär' schad' um deine Ruh',  
Sollst meinen Tritt nicht hören—  
Sacht, sacht, die Thüre zu; . . *Ged.*, I, 47.

Also *Ged.*, I, 4, 30; 6, 28; 8, 7; 11, 29; 12, 1; 14, 18; 16, 4; 16, 9; 18, 9-12; 20, 25-26; 32, 29; 34, 3; 34, 33; 35, 2; 35, 4; 37, 14; 39, 6; 40, 12; 41, 2; 42, 18; 43, 14; 43, 16; 46, 15; 49, 31; 50, 22; 50, 25; 51, 14; 52, 7; 52, 20-21; 53, 1-2; 53, 8; 54, 18; 54, 20; 54, 25; 55, 12; 55, 23; 58, 6-8; 58, 33; 60, 27-28; 61, 5; 61, 9-10; 62, 29; 63, 10; 64, 7; 67, 7; 68, 18; 73, 7; 73, 15; 73, 30-32; 74, 13; 74, 17; 74, 19; 75, 33; 76, 8; 77, 6; 78, 26; 78, 28; 80, 1; 80, 23; 80, 32; 81, 7; 82, 11; 84, 32; 86, 10; 87, 18; 91, 15; 91, 22; 93, 8-9; 101, 21; 101, 31; 104, 7; 122, 19; 123, 12; 125, 29; 126, 13; 127, 20; 128, 7; 130, 1; 136, 25; 141, 26; 143, 22; 144, 10; 148, 22; 148, 35; 149, 5; 150, 23; 150, 27; 166, 17. *Ged.*, 2, 4, 15; 14, 13-14; 17, 16; 18, 34; 27, 24; 28, 18; 33, 26; 34, 9; 47, 22; 51, 14; 53, 10; 53, 30; 54, 6-7; 55, 24; 57, 15; 63, 10; 63, 23; 72, 9; 76, 35; 78, 15; 78, 18-21; 85, 32; 86, 7; 86, 9; 90, 14; 93, 9, etc., etc.

*The impersonal 'es'.*

The impersonal construction with *es* offers us a stereotype introduction for the Volkslied stanza. Its wide use undoubtedly sprang originally from metrical reasons, because it allowed a much greater choice in the matter of end-rime, when it was later found, perhaps, that its use aroused an added interest in the listener, by postponing the real subject of the active verb.<sup>1</sup> Müller uses this *es*, as we would expect, quite often.

Es wollt ein Jäger jagen. . . *KW.*, I, 139.

Es trug das schwarzbraun Mädelein. . . *KW.*, I, 189.

Es wollt ein Mädchen Rosen brechen gehn. . . *KW.*, I, 192.

Es thät ein Fährmann ausfahren. . . *KW.*, I, 203.

Es ging ein Müller wohl übers Feld. . . *KW.*, I, 218.

Etc., etc. The Wunderhorn alone contains ninety (90) such opening verses, not to mention the innumerable cases of such usage which occur in the body of the song. The popularity of this formula with *es* may be also accounted for by the fact that the colorless impersonal takes on the color of the later appositional subject, thus strengthening the personality of the agent of the action.

*Müller :*

Es singen wol die Nixen. . . *Ged.*, I, 5.

Es kommt der Junker Morgenwind. . . *Ged.*, I, 84.

Es war eine Königstochter. . . *Ged.*, I, 132.

Es war ein Pfalzgraf an dem Rhein. . . *Ged.* 2, 44.

Es blühen Blumen mannichfalt. . . *Ged.*, 2, 51.

Es war einmal ein Musikus. . . *Ged.*, 2, 75.

And very often. More often, doubtless, had it not been that so many of his songs are connected too closely into cycles, the mood depicted in the one the very outcome of that in the foregoing, to permit of a new beginning with the impersonal construction, which would in such case tend to retard rather than accelerate the action.

2) A step beyond the foregoing *es*, and therefore separate from it, is the indefinite pronoun *es*, which Müller

<sup>1</sup> In den Volksliedern, welche Goethe in Elsass für Herder sammelte, begegnet uns mehrfach ein auffallendes, syntactisch theils durch Apposition, theils nicht erklärliches 'es'. Erich Schmidt, *Richardson, Rousseau und Goethe*, p. 259.

employs (as did Heine very largely)<sup>1</sup> to breathe across the scene the suggestion of the vague or the mysterious. Thus:

Da ward es kalt und finster,  
Es schrien die Raben vom Dach. . . *Ged.*, I, 57.

Es hat geflammt die ganze Nacht  
Am hohen Himmelsbogen. . . *Ged.*, I, 86.

Aus des Herzens tiefem, tiefem Grunde  
Klingt es mir wie Glocken, dumpf und matt. . . *Ged.*, I, 102.

By the conscious suppression of the impersonal, Müller occasionally attains a directness peculiar to popular style, as in:

War einst ein Glockengiesser  
Zu Breslau in der Stadt. . . *Ged.*, I, 124.

but more often the effect of rest or melancholy, as in

Haben ausgetobt die Stürme,  
Sind verhallt die Donner,  
Sind verglüh't die Blitze. . . *Ged.*, I, 124.

### *Substitution of 'der' for 'er'.*

Popular is further the placing of the emphatic personal pronoun *der*, where the usual pronoun of the 3d person would be expected:

Der Jäger, den ich meine,  
Der ist uns wohl bekannt. . . *KW.*, I, 140.

Ich sing ein neues Lied,  
Von einem feinen Fräulein,  
Und wie es dem ergieng. . . *KW.*, II, 392.

Zu Constanz sass ein Kaufmann reich,  
Der hat ein Fräulein war wonniglich. . . *KW.*, III, 99.

### *Müller:*

Der läuft bei Tag und läuft bei Nacht  
Und ruht sich nimmermehr. . . *Ged.*, I, 31.

Wer hat das Wandern doch erdacht?  
Der hatt' ein Herz von Stein. . . *Ged.*, I, 32.

Der segne Fiedel dir und Bass  
Mit gutem Strich und Druck! . . *Ged.*, I, 42.

Also *Ged.*, I, 20, 3; 19, 13; 33, 19; 45, 5; 65, 16, etc.

<sup>1</sup> Seelig, *l. c.*, p. 40.

## CONCLUSION.

To the statement made at the beginning of this study, that new sources for biography and criticism of Müller are practically closed, must be added the following extract from a letter of the late Prof. Max Müller, dated Feb. 15th, 1900: 'I have little to offer, for, as you know, my father's library was completely destroyed by fire. I have, however, lately discovered a few fragments among my mother's papers. I also remember in the *Morgenblatt* (Cotta) specimens of a tragedy by my father—something like a *Prince of Syracuse*, interrupted by his death. . . . There is also a kind of diary, before he left Berlin to go into the war, but these are papers which I could not give up without carefully reading them over once more.'—It is always possible that something may be learned of the blonde Jewess ('jüdische Blondine') of Dessau, who inspired the cycle *Johannes und Esther* (*Ged.*, I, pp. 23–29), and appeared as heroine in the novel *Debora* (cf. also the despondent lyric entitled *Hoffnungslose Liebe*, published in *Frauentaschenbuch für das Jahr 1826*, p. 53, but not taken up in his collected poems. The sombre opening stanza:

Den Menschen kann ich es nicht sagen—  
 Sie lachten wohl mit meiner Noth ;  
 Dem Himmel darf ich es nicht klagen—  
 Ich liebe gegen sein Gebot.

bespeaks too elemental a passion to be purely fictitious, but may refer to another than the Jewess).

—There may be added here other instances of Müller's reminiscences of the Volkslied, omitted in the statement of a preceding chapter. Müller's

Gestern fuhr ich auf dem Wasser,  
 Heute sitz' ich auf dem Sand ;  
 Gestern hatt' ich noch ein Dirnel,  
 Heut hat's mir den Korb gesandt. . . *Ged.*, I, 74.

differs but slightly from the final stanza of *Des Schiffers Liebe* (*Ziska und Schottky*, 104):

Bâld foahr i af 'm Wâssa,  
 Bâld foahr i af 'm Roaß;  
 Bâld hâ-n-i a Diä'nd'l,  
 Bâld bin i alloaß.

Cf. also *KW.*, II, 15.

All but one of the six stanzas of Müller's *Liebesaufruf*,—*Ged.*, I, 73, are an extension of the second quatrain of *Wenn und aber* (*Ziska und Schottky*, 137):

So zieh' ich aus zur Maienzeit  
 Auf grüne Liebeslust:  
 Ist's Fensterlein erst aufgethaut,  
 Wird's warm auch um die Brust. . . etc.

And in the *Gestanzel*:

Und 's Diä'nd'l häd g'sägt;  
 's wa's Fensterl vafroa'n;  
 Wiä da rehti Buä is kemma,  
 Is 's glai afg'laifit woar'n.<sup>1</sup>

Attention has been called above to the opening stanza of Müller's *Liebesgedanken* (*Ged.*, I, 76), which was taken from the *Schnaderhüpfel* in *Ziska und Schottky*, p. 66. Müller repeats the bold anaphora of these verses in his *Der Berghirt*:

Je weiter meine Stimme dringt,  
 Je heller sie mir wiederklingt.  
 Je stolzer mir mein Mädchen thut,  
 Je höher steigt empor mein Muth. . *Ged.*, I, 72.

For the loneliness of the last stanza:

Ach, Mädchen, Mädchen, nimm mich bald!  
 Es ist so öd', es ist so kalt  
 Hier oben.

Cf. the first song in *Meinert*; *Die armen Hirten*:

Liver Obed kuomm azu,<sup>2</sup>  
 Kuomm azu onn blai ni lang—  
 's ies dan oeme Kietlen bang!<sup>3</sup>

<sup>1</sup> Aflaina=aufthauen.

<sup>2</sup> Obed=Abend.

<sup>3</sup> Kietlen=Kuhhirtchen.

Meinert's *Der eifersüchtige Knabe* (p. 147) contains in the first 3 stanzas the theme of Müller's *Der Todtgesagte* (*Ged.*, 1, 133), although the last five stanzas of the Volkslied develop the thought in the stereotype *Was zog er aus der Tasche- Was zog er von dem Finger-manner*, which strikes less full than Müller's successful closing pathos.

Müller's *Gesellschaftliches Trinklied für Philister*, 2d stanza :

Und ein Bach, o grimme Pein !  
 Schied sie voneinander,  
 Er wollt' hin, und sie wollt' her,  
 Schrien beide gar zu sehr,  
 Dass es mich erbarmte.  
 Doch bald fiel es beiden ein :  
 Kalt und tief kann 's Wasser sein—  
 Gaben sich zufrieden. . . *Ged.*, 2, 53.

is close to Meinert's *Der Steg* :

Ay onn ay, fains Maederlai !  
 Wi kuomm ich hait zu dir ?  
 Dos sayn zwä tife Wasserlai  
 Wuol zweischer mir onn dir.  
 Dos aene hor ich derwöte,  
 Dos ander ies mir zu tif ;  
 Ich feächt, ich meicht dertreinke,  
 Weär' mir ock laed eim dich. . . p. 39.

*Müller's*

Herr Meister und Frau Meisterin,  
 Lasst mich in Frieden weiter ziehn  
 Und wandern. . . *Ged.*, 1, 5.

recalls Meinert's *Des Gesellen Wahl* :

Herr Maester ! ich sol rache,  
 Eitz keimmt di Wanderzeit ; p. 148.

Meinert's *Abrede* (p. 227) I have elsewhere shown to be the source of Müller's *Abrede* (*Ged.*, 1, 81), and *Thränen und Rosen* (*Ged.*, 1, 138). *Mod. Lang. Notes*, xvi, 73-76.

An examination of Büsching und von der Hagen : *Sammlung deutscher Volkslieder* (1807), recently undertaken in Berlin by Prof. Nollen, develops the interesting fact that the themes of the songs therein contained often parallel closely those themes of the Wunderhorn, which have

been cited in a previous chapter, as similar in matter and form to the motives of Müller. Müller knew and used this book, as he did Ziska und Schottky and Meinert, and yet, except perhaps in two instances, the recounting of the passages referred to would possess no more than bibliographic interest, as they add no new point to the discussion.

One of these instances of import would seem to be *Die Linde* (*Büsching*, 183):

Er machte da ein tiefes Grab,  
Der Braut zum Ruhebette—  
Da schläft die Jungfrau in guter Ruh,  
Im Schatten der grünen Linde.

which is similarly treated in Müller's *Die dürre Linde*:

Und wenn mein Herz im Lenze bricht,  
Legt mich in dieses Grab;  
Dann treibt die Linde frisches Laub,  
Das wehen die Winde nicht ab. . . *Ged.*, 1, 135.

In the romantic coloring of Müller's verses, however, it is not the lover who digs the grave—the grave is made by the withered leaves fallen from the tree above, when hope was given over.—The other passage from *Büsching* (p. 60):

Wenn Hannchen sanft am Ufer ruht,  
Da fischt's sich noch einmal so gut;  
Da drängt ins Netz sich gross und klein,  
Als wollt'n sie alle gefangen sein.

is the theme of Müller's *Die glückliche Fischerin*:

Sie stand im Boot und fischte—  
Ich sah 's vom Ufer her:  
Ins Netz die Fischlein sprangen,  
Als ob's zum Tanze wär'. . . *Ged.*, 2, 18.

Used elsewhere in his *Lieder aus dem Meerbusen von Salerno*, e. g. *Doppelte Gefahr*, st. 5, *Ged.*, 2, 18. *Die Muscheln*, 2, 19, etc. Also *Ged.*, 1, 66.

The greatest similarity between Müller and the Volkslied (especially the *Schnaderhüpfel*) is not always in theme or manner, but in *meter*. A study of Müller's doggerel meters, as learned from the popular song, and varied from

it, would be important in determining his influence upon Heine, which is perhaps more far-reaching than at present suspected. Such study was omitted from these pages primarily because of the promise made by Goetze (1895) to devote attention to it—a promise, so far as I can learn, still unfulfilled (April, 1901). Except in case of prior publication elsewhere, I shall publish an article on Müller's popular meters, as soon as may be.

I should also like to use this opportunity to call attention to a further note or two on Müller, of too fragmentary a nature to warrant separate appearance elsewhere. First, to the last clear-cut picture of Müller, shortly before his death, in Theobald Kerner's *Das Kernerhaus und seine Gäste* (1894), p. 59, which furnishes a sad contrast to Schwab's happy characterization of him years before (*Ged.*, 1, *Introd.*, xviii).

Müller's autobiographic poem *Die Vierundneunziger* (*Ged.*, 2, 77) is close to the poem, 'which was to have told the story of Bürger's life,' *Hebe hoch das Haupt empor* (for the history of which cf. *Bürgers sämmtl. Ged.*, ed. Grisebach, 1889, vol. 2, 236).

The opening stanza of Müller's *An die Ungünstigen* reminds directly of the corresponding stanza in Seume's oft-quoted *Die Gesänge* (Wustmann, *Als der Grossvater . . .* 1895<sup>3</sup>, 621).

The closing verses of his drinking song, *Was sich reimt*, Müller had evidently from Logau's epigram on *Rhein-Wein* (cf. *Fr. v. Logaus Sinngedichte*, ed. Goedeke, i, 365):

*Logau :*

Reimet sich gleich Wein und Rhein,  
Reimt sich Wasser nicht mit Wein.

*Müller :*

Darum reimt sich nimmermehr  
Wein und Wasser, voll und leer,  
Frohe Brüder und ein Bär.

both of which remind strongly of Uhland's :

Es reimt sich trefflich : Wein und Schwein,  
Und passt sich köstlich : Wurst und Durst,  
Bei Würsten gilt's zu bürsten.

One of Müller's *Serenades in Ritornelles* (several of which had their origin in Italian popular poetry) entitled *Die Wangengrübchen*, finds its probable source in Giovanni Meli's song to a bee (cf. *Egeria*, p. 249, where it appears in the Sicilian dialect as *Lu Labbru*. Transl. by Heyse: *Italienisches Liederbuch*, p. 215. A similar song in the Venetian dialect in Kopisch's *Agrumi*, Berl., 1838, p. 70).

Müller was influenced more or less formally by Paul Gerhardt, and traces of that influence appear where we would least of all expect them, i. e. in his drinking songs (!). Mr. Hatfield has shown that Müller loves to be recondite in his copying, by citing the paraphrase which the poet made of *Sally in Our Alley*, to place among his *Ritornelles*. The metrical form of Müller's ballad *Est Est !* (cf. R. Köhler, *Kleinere Schriften*, iii, 1900, p. 14, f.) is much like that of Gerhardt's *Zweierlei bitt' ich von dir*, and *Christliche Zufriedenheit* (*Ged.*, v. P. G., ed. Goedeke, pp. 80, 89). Rhythmical similarity also between Müller's *Der Zechbruder und sein Pferd* and Gerhardt's *Danklied* (*ibid.*, p. 17). Müller knew Gerhardt closely, having edited him for Brockhaus (*Bibl. d. Dichter d. 17. Jahrh.*, 1822).

*Müller's*

War der gut, so kehrt' er ein,  
War der schlecht, so sprengt' er fort. . . *Ged.*, 2, 65.

is a reminiscence of Gerhardt's

Ist dir's gut, so geht er's ein,  
Ist's dein Schade, spricht er: Nein. . . p. 90.

Also the cumulative word-effects especially common to (other 17th century poets and most of all to) Gerhardt:

Zorn, Zank, Hass, Neid und Streit. . . p. 112.  
Arm, Reich, Herr, Diener, Frau und Mann. . . p. 188.  
Er hau, er brenn, er stech, er schneid. . . p. 227.

are used frequently by Müller;

Herr, Frau, Knecht, Magd und Vieh. . . *Ged.*, 2, 73.  
Schenke, Schenkin, Kellner, Knapp.' . . *Ged.*, 2, 65.  
Dass die Kränze, Sträusse, Flechten,  
Bänder, Schürzen, Röcke fliegen. . . *Ged.*, 1, 153, etc.

The opening stanza of Müller's *Einkleidung* :

Sie stand im Kinderröckchen  
 Noch gestern vor der Thür ;  
 Heut sitzt sie hinterm Fenster  
 Und stellt ein Mädchen für. . . *Ged.*, I, 100.

reminds involuntarily of Uhland's *Wunder* (1805):

Sie war ein Kind vor wenig Tagen,  
 Sie ist es nicht mehr, wahrlich nein.  
 Bald ist die Blume aufgeschlagen,  
 Bald hüllt sie halb sich wieder ein.

In like manner compare Müller's *Des Müllers Blumen* (*Ged.*, I, 11) and Uhland's 3d *Wanderlied* (*In der Ferne*), Heine's *Neuer Frühling*, no. 13, Eichendorff's *Jugendsehnen*, no. 4. Compare Müller's *Thränenregen* with Uhland's *Die Zufriedenen*, Heine's *Lyr. Int.* no. 42, Eichendorff's *Ablösung*. Compare Müller's *Mein ! Ged.*, I, 12 with Eichendorff's *Frühlingsnacht* (3d stanza), where the resemblance seems too near to mistake, etc.

Again and again in Müller the reader meets rhythms and verses and themes which bring at once to mind some dimly sensed and remembered places from the poems of other romanticists, and yet, often, when such correspondences are found and compared the mutual resemblance, though striking, does not necessarily imply plagiarism, either witting or unwitting. It may be fairly said that in certain of their songs Müller and Eichendorff and Heine, Brentano and Uhland, are dealing in limited fashion with the same themes—the life of the road, the forest and its birds, the romantic landscape of spring, with its humble nature and its humble love, and that therefore their very words and rimes cross and recross most confusingly, because of their small vocabulary. They all borrowed largely of the lyric folk-song, they all knew the *Wunderhorn*, as the pietist knows his bible, they all adopted the doggerel quatrain as the vehicle of many a simple lay. So it comes, perhaps, that Müller seems compounded of all of them, while yet the pupil of none. He owes much to many and yet not all to any one, or any few. The soft radiance of his songs, set beside the glory of Goethe's,

or the steady glow of Uhland's, or the glare of Heine's, need not dim to insignificance, for if his light be but the reflection of their greater brilliancy, it is still not imitative or borrowed. Müller seems always understated or overstated. Schuré (*Gdd Lieder*, p. 379), after a lengthy eulogium of Müller, says of him: Wäre ihm ein längeres Leben vergönnt worden, so hätte er vielleicht Uhland übertroffen. Hatfield (*Poetry of W. M.*) magnifies him, it may be, a diameter or two. Von Klenze (*Deut. Lyrik*) calls him shallow and superficial.

And yet not only as a conclusion of this study, but as a direct result of it, I think it were safe to assume that Müller was more than the librettist of Schubert.<sup>1</sup> That he

<sup>1</sup> Finck (in his *Chopin and Other Musical Essays*, 1889, p. 6f.) has invented the expression, *Jumbomania* (or Jumboism) for what he terms the tendency to esteem art in proportion to its bulk, to measure it with a yard-stick—the tendency which even in the nineteenth century prevented Chopin and Franz from being recognized as geniuses of the first rank, because they wrote no five-act operas or four-story symphonies, but only short pieces and songs. On this principle, he says, an elephant like Jumbo would be a finer animal than a humming bird or a bird of paradise, a sunflower more beautiful than a pansy. Is it true that Müller has suffered at the hands of a criticism, at least partially prone to accept the domination of the yard-stick? Is it not worth the question (given no greater prominence than the fine-type of this foot-note) whether Goethe, or Schiller, or Heine could have achieved the surpassing glory of their reputation as poets (in the narrower sense of the word), had they had to depend upon their shortest and most beautiful effusions?

To realize the importance of this query, we must recall that Müller is avowedly a poet in miniature. The song to him is the vehicle for all artistic striving, the compass of the expression of his whole personality. No one else ever found so many variations to the simple melody of a single theme. A wintry scene and a lonely journeyman serve for the material of the 24 songs of the *Winterreise*: not even the mood varies, or the landscape—no accessories, no diversion—no striving for effect, no colored word-painting—one sombre hue envelops all; the winter of the journey and the winter of the journeyman. But Schubert? Are the melancholy songs of Schubert's *Winter Journey* 'a record of personal grief, expressing the winter of his discontent, or is the sad music simply a reflex of the sad words' (Read Spaun, Mayrhofer, Kreissle, Grove, Finck, etc.)? Let it be said once that Schubert was perhaps but the interpreter of Müller, the perfect interpreter and still but the interpreter—that Schubert set the words to music, or rather set music to the words, and the music was beautiful, but that so were the words. And surely the first perfect music of these winter-songs sounded in the heart of the poet who first wrote them, viz. Wilhelm Müller.

could translate Greek folksong better than could Goethe is surely much. That he could warm the young Heine to admiration is more than a temporary victory. That under his hand Italian triolets became so German that their source went long unsuspected is an added laurel. That he wrote a ballad which is a fit mate for Uhland's best denotes something beyond mere mediocrity. That he is the equal of Eichendorff in whole chaplets of unassuming lyrics means that he can never be disregarded by his people—if he sleeps in the columbaria of their histories of literature, he still lives in the *Commersbücher*. An adequate edition of his verses is needed, to bring him anew to Germany.

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## BURSENKNECHTLIED.

THE following 'lied' is taken from a manuscript of the fifteenth century of the library of Maihingen in Bavaria. The volume, in which it is contained, is catalogued as II, I, 4°, 59 (i).

Bursenknecht ich lobe dich  
 Wan du kanst hofieren hofenlich  
 du alter griss ich wil din nicht  
 du alter gure<sup>1</sup> ain acker-knore<sup>2</sup>  
 Ach lieber schriber troste mich  
 annime libe dez bit ich dich  
 Wan min man der alte griss  
 Kan mich nicht trosten hoffenlich.

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<sup>1</sup> gure-Murrkopf, grumbler; undoubtedly connected with mhg. gurren, i. e. to utter the sound 'gur.' In some Bavarian districts a grumbler is still called 'gurrer.' A passionate gambler in Nueremberg is called a 'Spilgurr.' Cp. H. Sachs: 'Dann so ich war ein Trunckenbolz, ein Spilgurr oder Lotter gar.' See *Bayerisches Wörterbuch* (Schmeller) I. 933.

<sup>2</sup> acker-knore—probably meaning 'Bauern-lümmel.' In the district of 'Franken' in Bavaria a rude fellow is frequently called 'Knorr.'

## A ROMANTIC ELEMENT IN THE PRELUDE TO GOETHE'S FAUST.

Faust I, 138 ff.

Wodurch bewegt er alle Herzen ?  
 Wodurch besiegt er jedes Element ?  
 Ist es der Einklang nicht, der aus dem Busen dringt  
 Und in sein Herz die Welt zurücke schlingt ?  
 Wenn die Natur des Fadens ew'ge Länge,  
 Gleichgültig drehend, auf die Spindel zwingt,  
 Wenn aller Wesen unharmon'sche Menge  
 Verdiesslich durcheinander klingt,  
 Wer teilt die fließend immer gleiche Reihe  
 Belebend ab, dass sie sich rhythmisch regt ?  
 Wer ruft das Einzelne zur allgemeinen Weihe,  
 Wo es in herrlichen Akkorden schlägt ?  
 Wer lässt den Sturm zu Leidenschaften wüten,  
 Das Abendrot im ernsten Sinne glühn ?  
 Wer schüttet alle schönen Frühlingsblüten  
 Auf der Geliebten Pfade hin ?  
 Wer flicht die unbedeutend grünen Blätter  
 Zum Ehrenkranz Verdiensten jeder Art ?  
 Wer sichert den Olymp, vereinet Götter ?  
 Des Menschen Kraft, im Dichter offenbart !

IT would, of course, be preposterous to assume that these words of Goethe's, on the relation of the poet to nature and life, did not proceed from his own innermost convictions. It has not, however, been observed, I think, that they embody at the same time thoughts which were widely entertained and frequently discussed by Goethe's contemporaries, especially by the Romanticists. A. W. Schlegel in his Berlin lectures on 'Belles Lettres and Art' (1801),<sup>1</sup> Schelling in his discourse on 'The Relation of Plastic Art to Nature' (1807),<sup>2</sup> represent in a very simi-

<sup>1</sup> *Deutsche Litteraturdenkmale* d. 18 u. 19. Jhdts, Heft 17, p. 102.

<sup>2</sup> *Sämmtl. Werke* VII. 299 ff. 'Die Natur tritt uns überall zuerst in mehr oder weniger harter Form und Verslossenheit entgegen . . . Wie können wir jene scheinbar harte Form geistig gleichsam schmelzen, dass die lautere Kraft der Dinge mit der Kraft unseres Geistes zusammenfließt, und aus

lar manner the poet or artist, not as imitators of outer nature, but as interpreters of the innermost spirit of nature, as creators of a higher and more significant nature than that visible to ordinary eyes. Since Goethe's Prelude was probably finished in August 1799 (cf. *Tageb.*, Aug. 9, 1799: 'Die Prologen wurden abgeschrieben'), these utterances of Schlegel's and Schelling's can hardly come in question as having possibly affected Goethe's trend of thought in the verses just quoted, although Goethe's intercourse with both Schlegel and Schelling was especially intimate during the very years in which he resumed work on the Faust theme, that is, after 1797.<sup>1</sup> There is, however, an earlier Romantic treatise on this subject which possibly may have a direct relation to Goethe's lines: Novalis' 'Die Lehrlinge zu Sais,' written during the poet's stay at Freiberg 1797-98, although not published until after his death, in 1802. In this strange and enigmatic fragment of what was intended to be a comprehensive allegory of life, there are found some passages which bear a striking similarity to the glorification of poetry in Goethe's Prelude. 'Nur' die Dichter haben es gefühlt, was die Natur den Menschen sein kann und man kann auch hier von ihnen sagen, dass sich die Menschheit in ihnen in der vollkommensten Auflösung befindet. Alles finden sie in der Natur. Ihnen allein bleibt die Seele derselben nicht fremd und sie suchen in ihrem Umgang alle Seligkeiten der goldnen Zeit nicht umsonst. Für sie hat die Natur alle Abwechslungen eines unendlichen Gemüts . . . und wenn auch im Einzelnen ein bewusstloser, nichts bedeutender Mechanismus allein zu herrschen

beiden nur Ein Guss wird? Wir müssen über die Form hinausgehen, um sie selbst verständlich, lebendig und als wahrhaft empfundene wiederzugewinnen . . . [Der Künstler] muss sich vom Product oder vom Geschöpf entfernen, aber nur um sich zu der schaffenden Kraft zu erheben und diese geistig zu ergreifen. Inem im Innern der Dinge wirksamen durch Form und Gestalt nur wie durch Sinnbilder redenden Naturgeist soll der Künstler allerdings nacheifern, und nur insofern er diesen lebendig nachahmend ergreift, hat er selbst etwas Wahrhaftes erschaffen.'

<sup>1</sup> Cf. Schüddekopf u. Walzel, *Goethe und die Romantik* I, p. xxxi ff., lxx ff.

<sup>2</sup> Novalis' *Schriften*<sup>4</sup> II, 67 ff.

scheint, so sieht doch das tieferblickende Auge eine wunderbare Sympathie mit dem menschlichen Herzen im Zusammentreffen und in der Folge der einzelnen Zufälligkeiten. Der Wind ist eine Luftbewegung, die manche äussere Ursachen haben kann, aber ist er dem einsamen sehnsuchtsvollen Herzen nicht mehr, wenn er vorüber saust, von geliebten Gegenden herweht, und mit tausend dunkeln, wehmütigen Lauten den stillen Schmerz in einen tiefen melodischen Seufzer der ganzen Natur aufzulösen scheint? Fühlt nicht so auch im jungen bescheidenen Grün der Frühlingswiesen der junge Liebende seine ganze blumenschwängre Seele mit entzückender Wahrheit ausgesprochen? Ist es denn nicht wahr, dass Steine und Wälder der Musik gehorchen, und von ihr gezähmt, sich jedem Willen wie Haustiere fügen? Blühen nicht wirklich die schönsten Blumen um die Geliebte, und freuen sich, sie zu schmücken? . . . '

Über diese Rede war der, welcher zuerst gesprochen hatte, in tiefe Betrachtung gesunken, die fernen Berge wurden bunt gefärbt, und der Abend legte sich mit süsser Vertraulichkeit über die Gegend. Nach einer langen Stille hörte man ihn sagen: 'Um die Natur zu begreifen, muss man die Natur innerlich in ihrer ganzen Folge entstehen lassen. Bei dieser Unternehmung muss man sich bloss von der göttlichen Sehnsucht nach Wesen, die uns gleich sind, bestimmen lassen; denn wahrhaftig die ganze Natur ist nur als Werkzeug und Medium des Einverständnisses vernünftiger Wesen begreiflich.'

It is not too much to say that the chief elements of Goethe's effusion are here anticipated. The contrast between the ordinary view which sees in nature nothing but a mass of discordant details and the poetic view which discovers its inner unity and harmony; the wind as symbol of human passions; the flowers of spring as symbols of love; the calming effect of the evening red; the power of art over the elements; and finally, art's reaching out into the sphere of the divine—all is found in Novalis as well as in Goethe. Conscious copying on Goethe's part

is of course entirely out of the question. What may be asserted with some degree of probability is: that Goethe knew this work of Novalis;<sup>1</sup> that he was impressed with the glowing imagery of its mysticism; and that he gave utterance to some of the feelings suggested by it in his own less ecstatic, less sensuous, but not on that account less poetic language. At any rate, the affinity between the two passages is indisputable.

KUNO FRANCKE.

<sup>1</sup> Although, as was said before, it was not published until 1802, Goethe may well have known it in MS form. We know that Novalis read from it to his friends (cf. Tieck's preface to Novalis' *Schriften*<sup>4</sup> I, p. xv). On July 21, 1799 he was, with Tieck and Schlegel, Goethe's guest (cf. *Schiller-Goethe Briefw.* nr. 633). Cf. Schlegel's eager recommendation of Novalis to Goethe in a letter of Sep. 4, 1797; Schüddekopf u. Walzel, *l. c.* p. 11.

## AN EMENDATION IN THE OLD ENGLISH VERSION OF BEDE IV 24.

THERE is a passage in the translation of the celebrated chapter containing the Story of Caedmon which, in our opinion, has been misunderstood in all the numerous editions of that Selection. This was natural enough as long as the late MS. Ca. was practically the sole authority for the text. But since T. has been recognized as the comparatively best representative of the original, the correct reading forces itself on the attentive reader without any particular effort on his part. In fact, the emendation we propose is so simple that it does not even necessitate the change of a single letter.

The conversation between Caedmon and the heavenly visitor which precedes the recitation of Caedmon's hymn, runs in the Latin as follows:

'Caedmon, canta mihi aliquid'.—'Nescio cantare; nam et ideo de conuiuio egressus huc secessi, quia cantare non poteram.'—'Attamen mihi cantare habes.'—'Quid debeo cantare?'—'Canta principium creaturarum.'

The OE. version reads: 'Cedmon, sing me hwæthwugu.'—'Ne con ic noht singan; ⁊ ic forþon of þeossum gebeorscipe úteode, ⁊ hider gewat, forþon ic naht singan ne cuðe.'—'Hwæðre þu meaht singan.'—'Hwæt sceal ic singan?'—'Sing me frumsceaft.'

It is the spirit's second address we are concerned with: 'Attamen mihi cantare habes.' MS. T., cited above, has: *Hwæðre þu meaht singan*; the other MSS. have a *me* wanting in T.; O. and Ca.: *hwæðere þu meaht me singan*; B.: *hwæðere þu me miht singan*.<sup>1</sup> Now we have not the least

<sup>1</sup> Zupitza and Bright, who, in the main, base their text on T., insert *me*; Zupitza: *hwæðre þu mē meaht singan*; Bright: *Hwæðre þu meaht mē singan*. Sweet follows O. Kluge, in his tentatively West-Saxonized version, reads: *hwæðre ðu mē meaht singan*.

doubt that the deviations of the last three MSS. are aberrations—natural ones, perhaps—and that T.'s reading should be retained, with the slight modification, however, of separating *meaht* into *me aht*: *þū mē āht singan*, which is the correct and, in fact, the required translation of the Latin: *mihi cantare habes*, 'you have to sing,' 'you must sing.' *þū meaht* ('you can,' 'you may') as translation of *habes* is quite unintelligible.

*Mæg* occurs, of course, with extreme frequency in this, the longest of all Alfredian works (especially in negative clauses), but the Latin verbs rendered by it are *ualeo*, *possum*, *queo*. (Thus, *ualeo* 22, 26; 26, 11; 28, 13; 28, 15; 30, 1; 116, 6; *possum* 28, 12; 36, 26; 36, 33; 38, 3; *queo* 48, 9; 118, 11; 106, 6, etc.) *Āg* is found several times with a noun object as the equivalent of *possideo*, also of *teneo*. (64, 24; 68, 14; 96, 19; 154, 2; cf. 274, 9; 294, 1; 304, 28; 420, 25; besides in passages of freer rendering: 48, 25; 304, 15.) Two further cases of *habere* in the sense of 'have to,' 'ought to'—suggesting, by the way, the formation of the future tense in the Romance languages—have been noticed in the Latin text. In the former, the English version presents a paraphrase rather than a translation: (*Quid opus est eucharistia?*) *neque enim mori adhuc habes*, IV 24—*Ne þinre forþfore swa neah is*, 348, 2 f. More interesting is the other instance, which is found in the Legend of Albanus (I. 7): *quaecumque illi debebantur supplicia, tu soluere habes*; rendered by: *þu scealt ðam ylcan wite onfon, ðe he geearnode* (36, 7). *Sceal* is, to all intents and purposes, synonymous with *āg* in this function.<sup>1</sup>

It is also worthy of note that the OE. version of the Caedmon Story, though, on the whole, it is to be called idiomatic and free in syntactic and stylistic respect, yet is faithful and accurate in its rendering of individual words.

<sup>1</sup> Cf. also Lazamon II 276: and swa þu *azest* Hengest don; where the younger version has: and so þou *salt* Hengest don. (Quoted by Mätzner.) Similarly in Old Norse, "*eiga*" and "*skal*" are often in the law used indiscriminately, Cleasby-Vigfusson, *Icelandic-English Dictionary*, s. v. '*eiga*.' On the promiscuous use of *habeo* and *debeo*, see Draeger, *Historische Syntax der lateinischen Sprache*, § 414.

In particular, all the auxiliary verbs are translated with perfect correctness. (*magan*=posse 342, 13; 342, 17; 344, 26; 346, 2; 346, 25; besides, *meahte*, in a freely translated passage, without a Latin equivalent, 346, 30: *sculan*=debere 342, 22; 344, 2; cf. 344, 6; 348, 14; further: (*þæt heo þa untrumran . . .*) *inlædon sceoldon* 346, 27= . . . induci solebant: *willan*=uelle 346, 19; *cunnan*=posse 342, 31,=scire 342, 30.)

The chance of *magan* having been chosen as the English equivalent of *habere* is infinitesimal.

We can see only two objections that might be raised against the recommended reading.

1. It may be questioned whether *āht* is a permissible form at all. Streitberg, in his *Urgermanische Grammatik*, § 217, has *āht* only, as the 2<sup>d</sup> person, but, in all likelihood, he merely gives preference to the historically more correct formation. As a matter of fact, the analogical *āht* is the usual form, 'the grammar form'. *Āht*, however, is found three times in the Lindisfarne Gospels: Matth. 18, 28 *geld þ ðu aht to geldanne*,=redde quod debes (foreshadowing the modern *owe*); Luke 16, 5; 16, 7. But considering the very marked prevalence of Anglian elements in the 'Bede,' it can no longer surprise us to meet with a special Northern form in our text.

2. Is the construction of *āht* with the pure infinitive to be conceded? *Āgan* with *tō* and the inflected infinitive is recorded a number of times. Thus, Alfred's Laws, Introd. 12: *nage he hie ut on elpeodig folc to bebycgganne*; Cnut's Laws I. 4: *micel is and mære þæt sacerð ah to donne*; OE. Chronicle, A. D. 1070 (A), A. D. 1085 (E); The Wulfstan Homilies 238, 1; 279, 18 (for other examples from 'Wulfstan' see Pogatscher, *Anzeiger für deutsches Altertum und deutsche Litteratur* 25, 5); Lindisfarne Gospels, Matth. 18, 24; 18, 28; Luke 7, 41; 16, 5. Earle's *Hand-Book to the Land-Charters etc.*, p. 265: *swilce hig agon to done*.—We do not remember any other instance of *āgan* with the simple infinitive. But this construction may, without any difficulty, be accounted for by the Latin

model, which was unhesitatingly copied. The pure infinitive in this case is not more suspicious than after *geearnian* (=mereri) 350, 23; 372, 34; 406, 15; 470, 8; *forhycgan* (=contemnere) 76, 29; 464, 10; or *gearo bēon* (roughly corresponding to: uelle) 56, 20. (Cf. also Wülfing, §§ 480 f.; 487.)—That the construction of *āgan* may nevertheless be considered even as a syntactical idiom accordant with Teutonic traditions, appears from the parallel use of *āga* in Old Frisian, and *haban* in Gothic. (See Richthofen, *Altfriesisches Wörterbuch*, p. 592; J. Grimm, *Deutsche Grammatik* IV (1837), p. 93; Balg, *The First Germanic Bible*, pp. 367 f.; also Blackburn, *The English Future; its Origin and Development*, pp. 7 f., 14.)

If we add that in Middle English the present as well as the preterite of *aȝen* are found with the pure infinitive, just as *ought* occasionally in Early Modern English writings,<sup>1</sup> we may safely regard all possible doubts disposed of.

We hope that no apology is needed for discussing this little point at some length. The verbal change we propose in the reading of this time-honored passage is exceedingly small. But the gain to the sense is important. The traditional *meaht* disturbs the context very seriously and makes the spirit's reply little short of incongruous. By the reintroduction of the original reading perfect order and logical harmony are restored.

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<sup>1</sup> Mätzner III, p. 6; Koch II,<sup>2</sup> § 28; Mätzner, *Altenglische Sprachproben, Wörterbuch*, p. 50; Einkenel, *Streifzüge*, p. 233; cf. 116; Abbott, § 349; Kellner, § 392 ff.

## REVIEWS.

*Studies from the Yale Psychological Laboratory.* Edited by Edward W. Scripture, Ph.D., Director of the Psychological Laboratory. Vol. VII. New Haven, 1899. 8vo, pp. 108.

THE volume contains two articles: 'Researches in Experimental Phonetics' and 'Observations on Rhythmic Action,' both by Dr. Scripture. This review will concern itself only with the first article.

The 'Researches in Experimental Phonetics' deserves the careful consideration of phoneticians. Dr. Scripture is a laboratory man, and he uses laboratory methods in his researches. Though his regular line of work is psychology, this article is devoted exclusively to phonetics and prosody. He has devised a lever machine that greatly enlarges the records on gramophone plates, and it is these records that he uses in his experiments. The researches 'were begun in order to settle the controversy in regard to the quantitative character of English verse,' but, in reality, the larger part of the article is taken up with a study of the nature of some of the speech-sounds—particularly the diphthong *ai* in *I, eye, fly, die, and thy*. We are told that this is but a first report, and that there are other researches in progress that cover a much broader field.

Dr. Scripture is not the first to study gramophone and phonograph records, as he himself shows in his introduction, but his methods are so simple and he introduces them with such vigor that they are likely to be employed by others. If these methods prove to give accurate results, Dr. Scripture's work will have been, directly or indirectly, of great service in phonetics, prosody, and kindred subjects. It is for this reason that the fundamental presupposition underlying his methods should be investigated with extreme care. It would almost appear that it has not occurred to Dr. Scripture that gramophone records may be inaccurate. For him the only difficulty seems to lie in the interpreting of the record. But the question may justly be asked: Can the gramophone records be

absolutely relied upon? And this needs more than a cursory answer.

I have listened to several phonographs, graphophones, and gramophones, but I have never heard one which seemed to me to give an entirely natural reproduction of the voice. There was always something lacking or out of proportion in the representation. Phonograph dealers have told me that it is a difficult task to get even the best records. It requires experience, and even then it is almost impossible to get good records for some people and for some musical instruments. When one considers the make-up of the machine it becomes clear that there are many possibilities for inaccuracy. For instance, there are the various resonance chambers, there is the vibration rate of the glass disk, and then there is the complicated process of making a plate. All these things make it possible for error to creep in. It is not the purpose of this review to condemn graphic methods, but to call the attention of experimenters to the imperfectness of the tool they are using, and to the need of thoroughly testing it. One should whisper a passage to the machine, and see how accurate the report is. A long series of tuning forks could be tried to see if each note is returned with equal accuracy. One could take a trombone and blow glides into it. And such questions as the following might be asked: Does it give back the exact relative pitch and the exact relative intensity? and, Does the machine give back the fundamentals and overtones in exactly the right proportions? It may be that Dr. Scripture's instruments are entirely accurate, but there are several of his results that phoneticians would hardly care to accept until this is shown to be so.

Again, in order to be sure of his results, Dr. Scripture should make his own records and not have to rely on purchased ones. In beginning the study, he should use only one subject, whose speech habits he knows perfectly. He should take note of all the conditions under which each record is made, and he should have many records. Dr. Scripture at times appears to be somewhat rash in drawing conclusions from insufficient material. As an example of this we may say that from the record of *h* in *who* he generalizes for all *h*'s.

We may now consider briefly some of Dr. Scripture's par-

ticular results. After an excellent introduction, he begins a study of the diphthong *ai* as it is found in the nursery-rime *Cock Robin* and in one or two short prose selections. He uses the National Gramophone Company's records, for which Mr. W. H. Hooley, an elocutionist, is the speaker. In his treatment of this diphthong he brings out some startling results. For instance, instead of the second part of the diphthong being the weaker, his records show in most cases that it is from  $1\frac{1}{2}$  to  $2\frac{1}{2}$  times that of the *a*! For almost all of his *a*'s there seems to be a fixed note of about 1000. Louis Bevier, in the *Physical Review*, vol. x, p. 193, working on phonograph records, also finds a similar note, but with a vibration rate quite a little above this. Whether this is a mouth resonance tone, as is suggested, or a resonance tone due to the machine, can only be determined by careful investigation.

Dr. Scripture would appear to go too far in some of his statements. Thus, he concludes that *eye* and *I* are different fundamentally, although the ear cannot distinguish between them (p. 36). He says, in general, with reference to *ai*, that '*ai* is not the sum of the two vowels *a* and *i*, but an organic union into a new sound *ai*. Thus, there is no necessary pause or sudden change of intensity or change in pitch or even change in character' (p. 53). This is, of course, true so far as a pause is concerned; in fact, the statement might be made much more positive. To be true of character, the statement can be made only with emphasis on the word 'sudden.'

In the course of his paper, Dr. Scripture treats briefly the subject of punctuation. He puts a period after the third line in the first stanza because Mr. Hooley in his one reading paused there. Later (p. 36) he gives us his philosophy of the subject. He implies that there is still an accepted theory which relates punctuation and time. He tells us that possibly 'this theory may have to be modified, as later researches have shown that comma pauses may be long and semi-colon and colon pauses may be very short.' He seems, however, still inclined to hold the 'accepted' theory.

Dr. Scripture discusses at some length the various vowel theories. He favors Willis's theory that the mouth tone is independent of the cord tone in regard to pitch. He believes that he has shown with absolute certainty that this must be so.

But again the question arises: Are the gramophone results absolutely reliable? Rayleigh, in his '*Theory of Sound*,' vol. II, p. 477, says that from graphic records the fundamentals are either weak or lacking, but that in experiments with resonators they are found to be most important. This is a divergence well worth noting. If it is true that phonographs and gramophones slight the lower fundamentals, we cannot feel so sure of Dr. Scripture's conclusions. So once again we see the need of a thorough investigation of the reliability of the machine.

The cut on page 59, in which is given the whole record for 'Who'll be the parson?' presents much that is interesting. The machine gives here no record for *p*, *b*, *th*, and hardly any for *s*. This seems to disclose a serious weakness in the gramophone as a scientific instrument.

The last few pages of the article are devoted to the study of *Cock Robin* with a view to the settlement of the controversy in regard to the quantitative character of English verse. To Dr. Scripture the task must appear an easy one, if such a little nursery-rime can settle it. *Cock Robin* is not a fair example to stand for the whole of English verse. It belongs to folk poetry, and has certain peculiarities of its own. But the whole treatment of the subject shows an unconsciousness of the difficulty of the problems involved, and a lack of acquaintance with the present views of verse theorists.

There is another matter that the reader's attention should be called to, which surprises one in the work of a laboratory man. I refer to the errors to be found in the cuts and diagrams. Fig. 5 does not agree with fig. 7, nor with its own description. Not only in the case of fig. 6 (acknowledged by Dr. Scripture), but also in that of fig. 18, fig. 24, fig. 29, fig. 33, fig. 42, etc., the scale reads 100, 200, 400, 300, 500 . . . . Moreover much of the actual plotting is wrong. In fig. 6 the height of *i* is drawn over 300. It should be 250. Fig. 15 has the *a* curve up to 4 and then down again. It should be constant 3. But on page 49, Dr. Scripture says that fig. 15 is carefully plotted. Further errors will be found in fig. 28 and fig. 32. Errors so serious as these throw over the work as a whole an uncomfortable element of doubt.

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*An Anglo-Saxon Dictionary.* Based on the Manuscript Collections of the late Joseph Bosworth, D.D., F.R.S. Edited and Enlarged by T. Northcote Toller, M.A. Part IV. Section II. *swip-snel—ȳtmeſt*. Clarendon Press, Oxford, 1898. Pp. xii, 961-1302.

THE publication of this section completes a work that has been sixteen years in passing through the press. Part I., *A—fir*., and Part II., *fir—hwistlian*, appeared in 1882; Part III., *hwistlung—sdr*, in 1887; and Part IV. Section I., *sdr—swiðrian*, in 1892.

In his preface to Part IV. Section II. the editor excuses himself for his delay, explaining that he has not been able to 'devote his time exclusively to the Dictionary,' and promising 'as soon as possible,' a supplement to contain mistakes and omissions. This revision is made necessary not merely by the advance in our knowledge of Old English since 1882, but more particularly by the well known imperfection of Parts I. and II., the first of which remained practically as Dr. Bosworth had prepared it for the press, and the second of which was published without thorough revision. Those who have had occasion to use this singularly unequal work are aware that the parts published in 1882 were not abreast of the scholarship of that day. This was in part due to the failings of the original editor, and in part to the length of time that elapsed between his death and the publication of the first instalment of the revised dictionary.

Attention was at once called to some of the mistakes and omissions of the first two parts, particularly by Kluge (*Litbl.* 1882, 386 ff.), and by Heyne (*Engl. Studien* VII, 131-135). Part III. was reviewed by Kluge (*Litbl.* 1889, 134 ff.). In the preface mentioned above the editor expresses his thanks to Professor Skeat for his readiness to respond in a difficulty, and to Professor Kluge and Professor Heyne for 'very helpful criticism of the earlier parts,' particularly to Professor Kluge who provided him with additional material; and his great obligations to the late Dr. Grein.

It was evident from the first that the work of Professor Toller was much better and more scholarly than that of his predecessor, and increasing experience has produced a cor-

responding improvement in the succeeding parts, but as a whole the dictionary has defects that cannot be remedied by the expedient of a supplement. I need not mention the lack of uniformity in arrangement, due to changes in the general plan after a considerable part had been published; nor the somewhat inconsistent normalizing, in the later parts; nor the unsatisfactory system of cross references. It will suffice to note the absence of a simple indication to show whether a word is early or late, found in poetry or prose or in both, in one or in more than one dialect, and of any attempt at the classification of citations with respect to dialect. Some of this information, indeed, is occasionally given, and some of it may be obtained by a study of the citations, but this means one ought not to be compelled to resort to.

We may well be thankful, no doubt, for the work as it is, and we cannot fail to appreciate the great labor it has cost to bring together and classify so many references and to provide so full a vocabulary, yet it is quite evident that a more scientific and accurate dictionary is demanded by the present condition of scholarship.

Since the appearance of Part IV. Section I. the immediate needs of students of Old English have been in a measure satisfied by the publication of two dictionaries containing a large vocabulary within moderate compass, and having very few citations. *A Concise Anglo-Saxon Dictionary*, compiled by John R. Clark Hall, appeared in 1894, and was followed in 1897 by *The Student's Dictionary of Anglo-Saxon*, prepared by Henry Sweet, who in his preface pronounces the work of Hall 'terribly uncritical,' adding that it 'embodies an enormous number of spurious words and meanings.'

A comparison of parts of Professor Toller's latest work with these recent compilations has yielded the following results:

1. Words found in B.-T., Part IV. Section II, but not in Sweet (I have noted in each case when the word appears in Hall):

*swyld* (?), a pang, (Hall, *swýld*, pain?); *swylt* (?=*swylht*, cf. *swelgan*?), a whirlpool, (Hall, *swylt*, 'gurgles'); *sydung* (better *sidung*, under which form the word should be entered), a regulation, rule; *syge* (better (?) *sige*), sight, aim (?), (Hall, *syge* I ?

sight, aspect); *sylla* (= *sella* ? borrowed from Latin ?), a saddle; *syl-weg*, a miry way (?); *syn-cræft*; *synnigness*; *syþian* (?), *siþian* (?), to delay; *sȳr*, in the gloss *grundsuylige*, *sȳr* senecio; *syretum* latibulum (= (?) *syrvetum* latibulis., and see *siru-tūn*), (Hall, *syretūn* ?); *tæcend*; *tæcing*, (Hall, *tæcing*=*tæcung*); *tæg tæg* glosses puppup; *tælla* (= *telga* ? q. v.), (Hall, *tælla*=*telga*); *talente*, (Hall, *tālenta*, *tālente*); *tær* (?), gaping, cleft (?); *tāse* (?) convenient, (Hall, *tāse*, gentle, mild); *tāstic* (Sweet, only *getāse*, *getāstic*, etc.); *tāstlice*, (Hall, *tæstlice*=*ðæstlice*); *tān*, adj. (Hall, *tān* II.); *tānede*, adj. (Hall, *tānede*); *tānian* (?) to decide by lot; *tappa*, *teappa* ?; *tawa* (?) a tool; *te*, prep. *to*; *te-*, pref. (Hall, *te-*=*to-*); *teā*, ten, (Hall, *tēa*=*tīen*); *telde*, a tent peg; *teofrian*, to allot (?), appoint; *tiriaca*, (Hall, *tȳriāca*); *padder*, thither; *pæran* (? *pærran*), to dry, wipe, (Hall, *ðæran*); *pearfan*, (Hall, *ðearfan*=*ðurfan*, Sweet, only *ðearfende*); *pearme*, viscera; *peāter*; *pecc-bryce*, a tile; *pegge* (?), a receptacle (?); *pegan*, (Hall and Grein, Gl., *pegan*); *pegen-sorh*, (Hall, *ðegnsorh*); *pelma*, a trap; *peōd-wrecan*, (Hall, *ðeōd-wrecan*); *peōf*, theft; *peōn*, p. *peōde*, to do, (Hall, *ðeōn* III.); *wæfer-geornness*; *witigness*.

2. Words found in Sweet but not in B.-T.: *tagantes-helde*, a plant, (Hall, *tagantes helde*, 'artemisias'); *taru*, tear, rent; *tāt*, cheerful, only in proper names, (Hall, *tāt*, soft, joyous); *telg(e)dæg*, dye, (also in Hall); *tiefran*, -ian, paint, (Hall, *tīfran*, B.-T., only *-tīfran*, v. *ā-tīēfran*); *panc-metian*, think, deliberate; *ungedrīeme*, (Hall, *ungedrȳme*); *wel-gestemned* (also in Hall). Neither Sweet nor B.-T. has *tōweosende* from a defective verb *-weosan*, 'vergehen,' cf. Sievers, Gr. § 382, a. 3. (Hall, *weosan*, to be or become weak.)

3. Difference in the quantity of vowels in certain stem syllables in B.-T. as compared with Sweet, Sievers, Hall, and Pogatscher:

*syn-grin*, (Sweet, *syn-grīn*, cf. Sievers, Gr. § 267, b, *grīn*, Hall, *syn grin*, -gryn, but *grīn*); *syn-rust*, (Sweet, *syn-rūst*, cf. Cosijn II § 27, *rust*, cf. Cook, *The Christ of Cynewulf*, l. 1320, *synrust*, Hall *synrust*); *tawian*, (Sweet and Hall, *tāwian*, cf. Sievers, Gr., § 57, 2, a, *tāwian*, 'daneben vermuthlich auch *tawian*'); *tiber*, *tifer*, *tiberness*, (Sweet and Hall *tiber*, cf. Sievers, Gr. § 192, a, 2, Beitrage X. 509, *tiber*); *tigele*, *tigle*, *tiegle*, (Sweet, *tigele*, Hall, *tigel*, crock, *tigle*, *tigole*, *tigol*, tile, cf. Pogatscher, zur Lautlehre, etc., §§ 11, 129, 136, 'aus getrennten Etymis ent-

springen *tigle* und *tigele*, cf. Sievers, *Gr.* §§ 135. 1, 254. 2, *tigol*); *tiriaca*, a medicine, (Hall, *tȳriāca*, cf. Pogatscher § 138, *tȳriāca*, Lat. *thēriaca*); *titul*, -*titelian*, *titelung*, (Sweet, *titol*, etc., Hall, *tītul*, etc., cf. Pogatscher §§ 127, 270, *tītul*, *getītelian*); *trægelian*, *træglian*, (Sweet and Hall, *træglian*); *truht* (*trüht*?), Sweet, *truht*, Hall, *trüht*, cf. Pogatscher §§ 179, 180, *trüht*); *trūð*, *trūðhorn*, (Sweet, *trūð*, -*horn*, Hall, *trūð*, -*horn*, also Padelford, O.E. Musical Terms); *tucian* (or *tūcian*?), (Sweet and Hall, *tūcian*, cf. Sievers, *Beiträge* X. 509, *tūcian* oder *tuccian*); *twēgen* (*twegen*?), (Sweet and Hall *twēgen*, cf. Sievers, *Beiträge* X. 495 ff. *twēgen*, nicht *twegen*); *pæge*, *page*, they, these, (Sweet, *pæge*, *pāge*, Hall, *ðæge*); *pēod-wīga*, but *wīga*, (Sweet and Hall, *pēod-wīga*); *prægan*, (Sweet and Hall, *prægan*, cf. Sievers, *Beiträge* X. 510 *prægan*); *prowian* (*prōwian*?), (Sweet, *prowian*, *ō* in poetry, Hall, *ðrōwian*, cf. Sievers, *Beiträge* X. 510, *prōwian*, nicht *prowian*); *prowere*, *prowing* and all compounds, *prowend*, (Sweet, *prowere*, etc., Hall, *ðrōwere*, etc., cf. Sievers, *Gr.* § 248. 1); *prust-fell*, (Sweet, *prüst-fell*, Hall, *ðrūstfel*, cf. Sievers, *Gr.* § 289. a. 3, *ðrūstfel*); *pweorian*, *puwrian*, (Sweet, *pwēorian*, *pwȳrian*, Hall, *ðwēorian*=*ðwērian*, cf. Sievers, *Gr.* §§ 218. a. 2, 400. a. 1 (*ðwȳrian*); *pyrel*, (Sweet, *pȳr(e)l*, Hall, *pyrel*(*ȳ*)?), cf. Sievers, *Gr.* § 218. 1.); *un-bleoh*, *un-gebleoh*, (Sweet, only *un-bleoh*, Hall, *unblēoh*, *ungeblēoh*, cf. Sievers, § 297. a. 2, (*un*)*ge-blēo(h)*); 1. *wafian*, to be amazed, 2. *wafian*, to wave, (Sweet, *wāfian*, be amazed, but *wafian*, to wave, Hall, only *wāfian*, cf. Sievers, *Beiträge* X. 511, *wāfian*, Grein, Gl. *vāfian* in both senses); *wāfor-lic*, *wafung*, *wafung-stede*, -*stōw*, (Sweet, only *wāfung*, -*stede*, -*stōw*, Hall, *wāforlic*=*wāferlic*, *wāfung*, etc.); *wāesma*?, v. *here-wæsmum*, (Sweet and Hall *wāesma*, cf. Sievers, *Gr.* § 221. 2); *wih* (*wih*?), idol, (Sweet, *wīg*, *wēoh*, Hall, *wīg* II, cf. Sievers, *Beiträge* X. 511, *wīg*, nicht *wig*); *witig*, *wittig*, (Sweet and Hall, *witig*, *wittig*, cf. Sievers, *Beiträge* X. 511, *witig*, nicht *witig*); *wrigian*, (Sweet and Hall, *wrigian*, cf. Sievers, *Beiträge* X. 512, *wrigian*); *ysope*, *hysope*, (Sweet, *ysope*, Hall, *ȳsōpe*, cf. Pogatscher § 28, *ȳsōpon*).

B.-T. has always the suffix *-lic*, so also Hall, but Sweet, *-lic*, cf. Sievers, *Gr.* § 43. 1, and 3, b. *-lic*.

4. Difference in gender in a few words in B.-T., Sweet, and Hall:

*tæppa* or *tæppe*, m. or f., (Sweet, *tæppe*, f., Hall, *tæppe*, wf. ?);

*tæsl*, *tæsel*, f., (Sweet, no gender indicated, Hall, *tæsel*, sf.); *talente*, f., (Hall, *tālentā*, wm., *tālente*, wf., cf. Sievers, *Gr.* § 50. a. 5, *tālentā*); *tiber*, *tifer*. n., (Sweet, *tiber*, fn., Hall. *tiber*, sn.).

5. Miscellaneous notes:

*tapor-æx*, a small axe [Icel. *tapar-öx* (borrowed from English)], (Sweet, *taper æx* [Russian, through Scand], Hall, [Russian *topor*=an axe, cf. Icel. *tapar-öx*]); *wædian*, (Sweet and Hall *wædian*, cf. Sievers, *Gr.* §§ 405. a. 3, 406. a. 6, *wædan*); *wæpnian* (cf. Sievers, *Gr.* § 406. a. 5); *wisian* and *wissian* are separated as though different verbs (so also in Sweet, Hall has *wissian*=*wisian*, cf. Sievers, *Gr.* § 230. a. 1, *wissian*, 'für älteres' *wisian*); *þurst*, v. *þyrst*, but *þyrst* is wanting, and no examples containing *þyrst* are given, (Sweet has only *þurst*, Hall, *Þyrst*=*Þurst*, cf. Sievers, *Gr.* § 266, *Þyrst*); *tēan* (?), *tēgan* (?), p. *tēde*, to grow tough, (Sweet *tēde*, pret of *tēn*, cf. Sievers, *Gr.* § 408. a. 18, \**tēn*); *teāgan*, *teān*, p. *teāde*, to dress, prepare, v. *geteāgan*, *tawian*, (Sweet, *tēon*, late Anglian *tēagon*, Hall, *tēagan*=*tēogan*, *tēon*).

This comparison shows that B.-T. has added a good many words to the vocabulary found in Sweet.<sup>1</sup> Some of these words are doubtful, others occur only once in a gloss or elsewhere, and the remainder are chiefly additional compounds. Hall occupies an intermediate position between B.-T. and Sweet in vocabulary so far as appears from these tests.

A very few words not found in B.-T. appear in Sweet. The most important variation is found in the quantity of the vowels of stem syllables. In this part of his work Professor Toller seems to have neglected the researches of Sievers and Pogatscher, while Hall has made use of them, and Sweet maintains a certain independence, though generally in accord with them.

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MAY 2, 1900.

<sup>1</sup> A count of the words under þ in B.-T. and in Sweet (excluding proper names in B.-T. and words beginning with *ge-* in Sweet, and all cross references) gives 100 more words in B.-T. than in Sweet.

*Havelok*. Edited by F. Holthausen. London: Sampson, Low, Marston & Cie; New York: G. E. Stechert; Heidelberg: C. Winter, 1901. Pp. xii+101. (*Old and Middle English Texts*. Edited by L. Morsbach, Professor at Göttingen University, and F. Holthausen, Professor at Keil University. i.)

The well-known names of Morsbach and Holthausen are a sufficient guarantee that this series of Old and Middle English Texts will be edited in such a manner as to satisfy the most rigid requirements of the best scholarship of the day. The introduction to each volume will contain an 'account of the transmission of the text, the plan of the edition, the dialect, sources, time and place of origin of the work, the existing editions, if any, as well as the bibliography of the subject.' Besides the notes, a glossary of the rarer words and an index of proper names will remove materially the difficulties in the way of the reader, while the employment of marks of quantity and other diacritical signs may be noted as additional evidence of the great care bestowed upon the preparation of the text.

An examination of *Havelok* shows that it has been edited in a most satisfactory way, and in strict conformity with the plan indicated above. From the clear, concise preface may be selected the following details: The Lay of *Havelok* is preserved in the MS. Laud 108 of the Bodleian Library, was first edited by Sir Fred. Madden in 1828, then again by Skeat for the Early Eng. Text Society, Extra Ser. IV, in 1868; among the contributions to the study of *Havelok* there is mentioned in the bibliographical list a dissertation not yet printed, *Zur Heimatbestimmung des Havelok*, by Friedr. Schmidt, Göttingen, 1900; the poem was written in the dialect of Lincolnshire, ca. 1302, but the northeastern Midland dialect of the original has been changed by at least two scribes to such an extent that the editor has met with much difficulty in his efforts to restore the language of the poet; *Havelok* is probably a translation of a lost French original, although the extant *Lai d'Haveloc le Danois* and the Haveloc-episode in Gaimar's *Estorie des Englois* bear little resemblance to the English romance.

The text is divided into paragraphs and chapters, while

capitals, the marks of punctuation and quantity, as well as other signs, are employed for the further convenience of the reader. The foot-notes contain all significant variants, the necessary alterations of the text, and the conjectures of other critics. The volume is also provided with notes, a glossary, a list of proper and geographical names, and the usual emendations and corrections. Finally, it may not be considered superfluous to remark that English is the language used throughout the edition.

Students of the earlier English literature owe Professor Holthausen a vote of thanks for furnishing them with so admirable an edition of a poem of such unique interest as *Havelok*.

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*Das Leben des heiligen Alexius von Konrad von Würzburg.* Von Richard Henczynski. (Sonderabdruck aus *Acta Germanica* VI, 1.) Berlin, Mayer & Müller, 1898. 8°. 114 SS. Pr. M 3,00.

SEIT Haupt im 3. Bande der *ZfdA* (1843) Massmanns ganz unzuverlässige Ausgabe von Konrads *Alexius* durch eine sorgfältigere und brauchbarere ersetzt hat, sind zwei neue Handschriften des Gedichtes gefunden worden. Die Varianten der einen, S, von Haupt's Text wurden von Pfeiffer in *Germania* XII, 41 ff. veröffentlicht, die andere, A, wurde von Martin in *ZfdA* XI, 220 ff. angezeigt. Auf Grund dieses neuen Materials veranstaltet Henczynski seine Ausgabe, die denn auch in gar manchen Punkten ein verändertes und verbessertes Bild von dem Gedichte giebt.

In der Einleitung äussert sich der Herausgeber zunächst über die Handschriften. Die neugefundene Hs. A ist für unser Gedicht die wichtigste. Aus einem Vergleich mit den Teilen des *Alexius*, die Oberlin 1782 in seiner *Diatribе de Conrado Herbipolita* mitgeteilt hat, ergiebt sich, dass dessen Vorlage, eine indessen zu Grunde gegangene Hs., mit der Vorlage unserer neugefundnen Hs. A identisch gewesen sein muss; A ist also eine vollständige und dazu sehr sorgfältige Abschrift jener verlorenen Urhandschrift. Diese

stammte aus dem Anfange des 14. Jhdts. aus dem Elsass,<sup>1</sup> wie Henczynski's Übersicht über die Abweichungen vom gewöhnlichen Mittelhochdeutsch zeigt. Die Innsbrucker Hs. *J* wurde von neuem verglichen, und es liessen sich dabei eine ganze Reihe von Fehlern Massmanns, der auf ihr seine Ausgabe aufbaute, verbessern. Auch bei der Durchsicht der Sarner Hs. *S* wurden einige Versehen Pfeiffer's berichtigt. Die drei Hss. sind nach den überzeugenden Ausführungen des Herausgebers höchst wahrscheinlich von einander unabhängig; jedenfalls lässt sich kein Beweis für irgend eine Verwandtschaft erbringen. Wenn dann Henczynski aber annimmt, dass alle drei auf eine gemeinsame Vorlage zurückgehen, so scheint mir dagegen doch der Zustand von *S* zu sprechen, dessen 208 Plusverse (das sind ungefähr 15%) doch wohl kaum nur der Schreib- oder Reimlust dieses schlechten und unaufmerksamen Abschreibers ihren Ursprung verdanken. Es ist vielleicht wahrscheinlicher, dass *S* aus einer andern, schon interpolierten Vorlage als *A* und *J* geschöpft und nur noch einiges (besonders die Stelle hinter V. 122) verschlechtert hat.

Auf die Stoffgeschichte geht Henczynski nicht ein. Was die *Entstehungszeit* des Gedichtes anlangt, so unterstützt er die Ansicht Pfeiffers, dass es das erste in dem Baseler Legendencyklus ist, vermutet aber gegen jenen, dass das *herzemære* unmittelbar nach *Alexius* in Basel, nicht in Strassburg entstanden sei, weil sich in beiden der Vergleich mit der trauernden Turteltaube findet, auf den Konrad wahrscheinlich durch die lateinische Quelle des *Alexius* geführt worden ist. Ein genauer Zeitpunkt lässt sich nicht bestimmen.

Die Ausgabe selbst ist sorgfältig und sachgemäss. *A* bildet natürlich die Grundlage, und nur in wenigen, in den Anmerkungen gerechtfertigten Fällen ist davon abgewichen. Die von Haupt übernommenen oder vom Herausgeber eingesetzten Konjekturen hätten aber der leichteren Übersichtlichkeit wegen nicht bloss in den Anmerkungen sondern auch im Text durch abweichende Schrift gekennzeichnet werden sollen (z. B. V. 764, 951, 1013, 1035, 1285, 1399). In den Lesarten kommt Haupt ungerechter Weise zu schlecht weg, denn an den vielen Nachlässigkeiten und Ungenauigkeiten bei der Wiedergabe von *J* trägt nicht er die Schuld, da er ja die Hand-

<sup>1</sup> Vgl. auch A. Küster, *Von dem Spítále von Jérusalem*, Strassburger Dissertation 1897. Dieses Gedicht bildet den ersten Teil der Hs. *A*.

schrift gar nicht vor Augen hatte, sondern sein Gewährsmann Massmann. Die Lücken, welche sich bei Haupt noch finden, waren zum grossen Teil schon durch *S* ausgefüllt, doch bietet *A* häufig im Einzelnen beträchtliche Besserungen (z. B. vv. 365 ff., 528, 543/4, 1265–86, 1351, u. a.). Die Schlussverse 1388–1412 werden von *A* in wesentlicher Übereinstimmung mit *O* gebracht, während *S* hinter 1393 einen abweichenden Schluss hatte. — V. 984, der im Texte die unnatürliche Betonung *die wölten den brief und die schrift* hat, würde ich einfach nach *A* und *J* *die wölten brief unde schrift* herstellen; das Fehlen der Artikel ist wohl hier nicht, wie Henczynski in der Anmerkung zu dem Verse meint, eine Nachlässigkeit der Schreiber, sondern es ist hier, da es sich um zwei Objekte handelt, sprachlich ganz wohl möglich, zumal man ja auch nach dem Vorhergehenden ganz genau weiss, um welchen Brief und welche Schrift es sich handelt. — In vv. 1034/5 *bî stme schawen barte / reiz er im selben unde zôch* setzt Henczynski nach *ZfdA* 4, 400 (Lachmann) und dem regelrecht mhd. Gebrauche gemäss *im* statt des in allen drei Hs. überlieferten und noch von Haupt in der Ausgabe beibehaltenen *sich* ein; vielleicht ist diese Frage doch strittig, ebenso wie die in der Anmerkung zu 365 erwähnte, ob Konrad das flektierte Possessivpronomen *ir* gebraucht hat. — Bei dem verderbten v. 1286 brächte es vielleicht einen kleinen Vorteil, wenn man statt *A* die Lesart *S* (mit Auslassung des *me*) *und soll mich nieman frölich sehen* in den Text setzte das erlaubt der Sinn auch, und die grammatische Unmöglichkeit ist wenigstens beseitigt.

Die Anmerkungen geben die Zusätze von *S* genau wieder und sind sonst hauptsächlich sprachlichen Inhalts; sie dienen dazu, Konrads Sprachgebrauch zu zeichnen. Parallelen aus anderen Werken von ihm liessen sich häufig beibringen. Manche kann man als eigene kleine Untersuchungen über gewisse stilistische Fragen betrachten, z. B. 69, 204, 466, 858, 1274. — Da in 466 die gemeinsame Überlieferung von *J* und *S* als ausschlaggebend bezeichnet wird, so war sie auch statt *A* in den Text zu setzen. — Endlich seien noch ein par Druckfehler verbessert. S. 12, Z. 2 v. u. l. Diphthongierung — S. 25 Z. 3 v. u. l. eufamion — S. 47 v. 614 l. frî — S. 57 Z. 6 v. u. l. vor *lon* 851. — S. 94 l. 238 st. 239; vor Zu l. 239; S, 107 l. 1084 st 1085.

H. JANTZEN.

*Das deutsche Drama in den litterarischen Bewegungen der Gegenwart* von Berthold Litzmann. 3te Auflage. Hamburg and Leipzig, 1896.

IN the Autumn of 1892, Professor Litzmann accepted a call to a professorship of the history of modern German Literature at the University of Bonn, and during his first semester he gave, in addition to his private lectures, a public course of one hour a week on the German drama of the present, in which he defined the value of old and new ideals of art, stated his attitude toward current literature and gave a criticism of the typical authors since 1870. The number of students increased rapidly after the first lecture, and soon the largest auditorium in the building was needed to seat the enthusiastic body. The lectures made a profound impression, and when, a year later, they were published, the book was also received so favorably that the first edition was exhausted in less than two months.

The author is convinced that the greatest enemy of modern German literature is the German's general indifference, thoughtlessness and lack of judgment in literary matters and his utter unconsciousness of personal responsibility for his national literature. For, he says, every people has the literature and especially the theater it deserves, and consequently, each citizen has to answer in part for the literary productions of his country. Another danger is the inherited tendency to court French muses as in the days of Opitz and Gottsched. Then too, the custom among Professors of German Literature of dealing exclusively with older periods and having nothing to say about the important literary problems of the day, is harmful both to professors and to contemporary authors. Hence Professor Litzmann intends to spice his history with a warm plea for personal reading of the books of the day as a preparation for the appreciation of older works.

The plan is not to give a history of the German drama of the present, nor to show how much influence German plays are exerting upon modern literatures, but to sketch the development of the literature, especially the dramatic, since 1870 by means of a series of critical observations, not so much concerning individuals as concerning movements, selecting from the work of each man only that which is character-

istic of him and typical of definite tendencies in literary thought. In considering any work, the questions to be asked are: What does it owe to the past? What to the individuality of the author? What to the trend of contemporary thought? What will be its effect upon the future?

The author starts with the theory that the great events of 1870 and 1871, which came like a revelation from another world and roused the Germans from their lethargy as nothing had done for a long time, ought to mark the beginning of a new epoch in German Literature. That literature which had experienced a great classical development in the midst of gloomy times ought now, in a period of national triumph and financial prosperity, to burst forth in splendor as in the age of the Hohenstauffen. Some great poet should speak what all Germans felt and crystalize in poetic form the heroic spirit which pervaded the nation. With this in mind, the author begins the survey of the German Literature in 1870.

First, he takes up lyric poetry which is most likely to express the patriotism of thrilling times. But the lyric poetry of the seventies gives a very distorted picture of the national enthusiasm of that period. Freiligrath and Geibel, the natural leaders, found no fitting expression for the national exultation. Theodor Storm was not in a mood to laud Prussia since she had swallowed up his little country in 1866. And so the time passed into history without adequate lyric expression.

The novel is next searched for a record of the pulsations of the times. Freytag, who had seen the war from the headquarters of the Crown Prince, proposed to meet the requirements in 'Die Ahnen.' But when this epic novel was given to the world, 'man hatte den Eindruck, der Dichter habe sich in den Ton und Stil der vergangenen Epochen so hinein verträumt, dass er die Fähigkeit verloren habe, schlicht und natürlich Empfindungen der Gegenwart wiederzugeben.' Ebers, the favorite novelist of the seventies, spent his time in support of the thesis, that men love and hate alike in all ages and all countries. Hence he had no expression for the particular feelings of Germans at this particular time. Spielhagen's treatment of the revolution of 1848 had led many to expect greater things from him after greater events. But he became the practical champion of one-sided party interests,

and being out of sympathy with Bismarck, who was the very embodiment of the genius of the age, the great emotions of the nation found no responsive chord in his soul.

The drama of the seventies was in a sorrowful plight. For nine years no Schiller prize was awarded, for lack of worthy competition. Paul Lindau, the dramatic favorite of the decade, fully appreciated the importance of the moment for his country's literature, but the morality of his Parisian novelties was seriously questioned, even in the golden age of the operetta, which tends so strongly to choke out all capacity for pure art. Finally came the Wagner agitation, which ushered in a reaction helpful both to music and to literature.

While Wagner was teaching the country what ought to be put on the stage and the proper attitude of an audience, the Meininger Hofschauspieler were giving valuable lessons in how to stage and act a play. Their tours of engagements from 1874 to 1890 revolutionized the ideals of their art and paved the way for a period of great activity in dramatic composition. Diametrically opposed to existing practices, their theory was: first the poet and then the actor, as good scenery and costumes for classic as for modern plays, and harmonious working together of all possible means to one supreme effect. They reaped their greatest triumphs with classic plays, but they introduced to the public the great poet of the eighties—Ernst von Wildenbruch.

Wildenbruch, 'der Dichter der deutschen Jugend,' felt called to be the poet of his Fatherland and did in many cases cast the sentiments of the nation into gems of true poetry. His thorough sympathy with Bismarck and the genuineness of what he writes fit him for his task. The success of *Die Karolinger* was so great as to elicit enthusiastic suggestions of a German Shakespeare. But he was fully developed when his first play came on the boards. His dramatic characters are created for the stage and hence move about at ease. In exposition he is a great master, but his elaboration of single scenes into small dramas detracts greatly from the general effect, and the last act never satisfies the expectations created by the first. His attempt to reëstablish the Hans Sachs verse was justly frowned down. His best work was in the line of heroic drama.

The literary atmosphere of Germany has been greatly dis-

turbed by foreign currents since 1880. The influence of Zola coming from France and that of Ibsen from Scandinavia have made the conditions favorable for the storm, which is now spending its force. This has been styled a second Storm and Stress period. But unlike the old Storm and Stress movement which emphasized national ideas, this school of writers struggles for the international and the modern. Naturalism is a healthful reaction against the Renaissance idea of retouching and idealizing natural things, and Zola's works are only studies preparatory to the great work to be executed in the future. Ibsen is a foreign intruder and his influence is baleful. He is too skeptical, too abnormal, and too uncertain as to his goal and the manner of reaching it.

Prior to 1892 the two most prominent factors of this movement were Hauptmann and Sudermann.

Gerhart Hauptmann at first paid tribute to Ibsen and had also some transitory convulsions of realism. But he is an idealist<sup>1</sup> and an optimist and above all a poet. His dark scenes appear the darker because of the contrast with the pure air and clear sunlight of his companion scenes, which show him to have the making of a national poet.

Hermann Sudermann cuts to the quick and probes without mercy. Future critics will probably consider his works as heroic treatment for a sick people. He carves into the cancerous growths on modern society and makes every reader flinch. In his dramas he discloses an uncommonly high order of talent for dealing with modern social problems. His first productions bear unmistakable evidences of his foreign masters, but in 'Die Heimath,' where he appears at his best, we see the independence of a truly great artist.

I have endeavored to give without comment a brief outline of what is characteristic in this course of lectures. The third edition contains an additional chapter covering the period from the Spring of 1893 to March, 1896, and adds new interest to the original contents of the book. The style is so interesting that one does not want to lay the book aside without finishing it.

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<sup>1</sup> Compare, however, Kuno Francke's just characterization of Hauptmann in the *Nation* of Feb. 21, 1901.—THE ED.

*Selections from Goethe's Poems.* By Charles Harris, Western Reserve University; pp. xvii, 286. D. C. Heath & Co., 1899.

IN the little volume before us Professor Harris has culled out what seemed to him the most choice of Goethe's shorter poems and arranged them in chronological order. There are added, by way of commentary, such data as the present *Stand der Goethe-Forschung* affords, the object being to show the intimate connection between the life and art of the poet. 'We may say of many poems that they came into being of necessity just when they did, that an earlier or a later origin would have been impossible' (p. xii). Of course Dr. Harris does not say that all that Goethe wrote stood in this intimate relation to his experiences, yet considering these non-subjective poems he says (p. xii), 'such productions cannot generally be considered the best.'

Among the number selected—152 out of a total of 745, as numbered by Viehoff—there are the gems universally acknowledged to be such: *Der Fischer*, *Der Erbkönig*, *Der Sänger*, *Mignon*, *Wandrer's Nachtlied*, *An den Mond*, *Über allen Gipfeln ist Ruh*, etc., etc.

The selections are certainly representative, and the editor has proven his intimate knowledge of the *Altmeister*. Undoubtedly, the student who desires to supplement his study of Goethe's life by semi-biographical literature, will find many striking proofs of the subjective element in the poet's art. He will find the 'great confession' theory amply supported in the present little volume and will find that he is being led up the stream to the source.

But—and we crave Dr. Harris' pardon for venturing the question—is it worth while, is it well to ask the average American college or university student (and for him the book is evidently intended) to read anything but the best Goethe, or any other foreign writer, has given us? To our mind, the editor claims too much in saying that Goethe's minor poems are 'the field in which he is greatest.' Moreover to us there seems a heaven-wide difference in beauty and worth of the non-subjective *Es war ein König in Thule*, or the *Sänger*, or the *Fischer* and the *Lili's Park*, or the *Diné zu Koblenz*. The fact that in these last (and similar) poems Goethe gives objectivity to

some of his kaleidoscopic experiences does not give them the universality a perfect work of art demands. Is it too much to ask that a poem, a ballad or a lyric, if it is to rank as 'best,' shall be self-interpretative, irrespective of the occasion that called it forth? Is there not a certain danger in this search for sources, the danger, namely, that the idea and the ideals, sought to be expressed by the poet, shall be obscured or suffer loss? Goethe himself seems to have felt this danger. In the arrangement of the collected works (1815) he purposely refrained from observing the chronological or any other recognizable principle. We know that poems of the earlier and the later literary activity are placed side by side. Evidently the lines

Töne, Lied, aus weiter Ferne  
Säusle heimlich, nächster Nähe  
So der Freude, so dem Wehe!  
Blinken doch auch so die Sterne.  
Alles Gute wirkt geschwinder  
Alte Kinder, junge Kinder  
Hören's immer gerne,

apply in the premises and give us the poet's canon of art.

For those classes who feel inclined to follow out Goethe's fortunes, including his love troubles and triumphs, his scientific and literary contentions—*Xenien*—and who wish to obtain the literary precipitate of these experiences, Dr. Harris' little volume will be a welcome gift. As a commentary to Goethe's life the book is admirably arranged. There is added a short resumé or Biographical List of Persons mentioned in the Poems and Notes and an Index of First Lines.

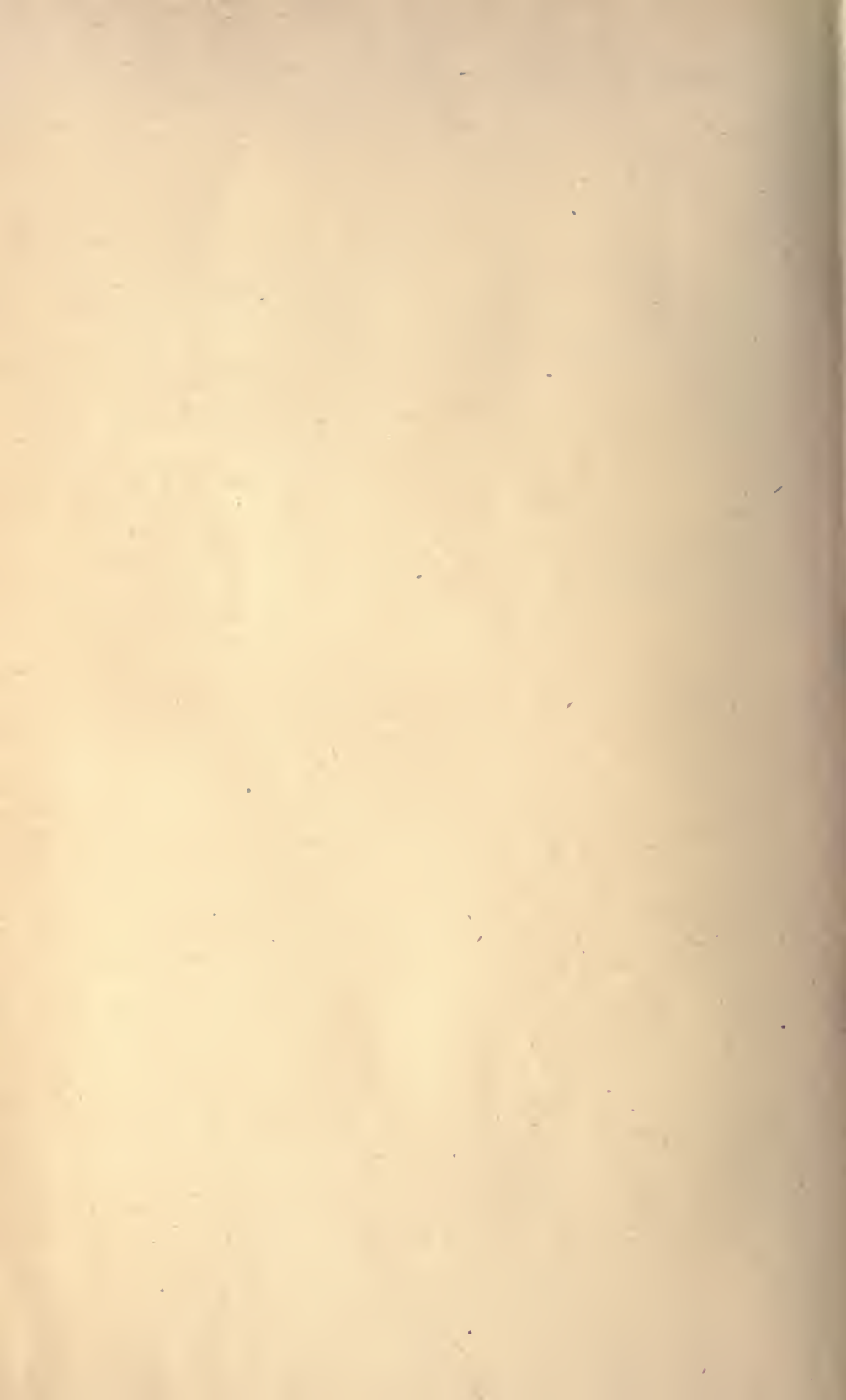
LAURENCE FOSSLER.

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# ERRATA.

P. 126, l. 5, read 'is' for 'are';—p. 275, at beginning of review, read 'made below p. 383' for 'in the foregoing review.'









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J7  
v.3

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